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SELECTED RELICS

of
JAPANESE ART

Vol. XIV

EDITED BY S. TAJIMA

真美大觀

第十四冊

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHOIN

13, SHINSAKANACHO, KYOBASHIKU,

TOKYO, JAPAN

1907

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SELECTED REPLICAS

of

JAPANESE ART

Vol. VII

EDITED BY S. TAJIMA

大 天 真

第十四卷

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHON

15, SHIMIZAKAWA-CHO, KYOTO-SHI, KYOTO

TOKYO, JAPAN

1907

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[illegible]

蠶桑圖(洋冊)

同筆

同聯社

(斐廷兄) 廿五夜食餅圖送餅圖之一次正只三廿五夜食

同音

(連衣只耐一八二廿三袋)

各古星滿宮嘒宋張衡

VARIOUS SCENES.

FROM THE INTERIOR DECORATIONS OF THE IMPERIAL DETACHED PALACE, NAGOYA.

[illegible]

名古屋離宮御床張附

海波鷺鷥圖(金碧紙本着色) 狩野興意筆

(竪九尺横一尺二寸三分)

同御襖

海波千鳥圖(金碧紙本着色) 同筆

(竪五尺七寸五分横四尺一寸五分)

同御杉戸

蘆舟圖(着色)

同筆

(竪五尺七寸五分横二尺一寸五分)

名古屋離宮御床張附の事及び狩野興意の傳は既に第十冊に述べたり茲に掲ぐる所の床張附及び襖は共に同離宮御湯殿御殿の裝飾畫にして障壁相通じて海波と水禽とを圖したり之を先に掲ぐる所の同離宮黒木書院の山水圖に比するに筆情頗る勁巧にして寧ろ同筆と稱する二條離宮白書院の山水圖に近きものあり蓋し其の門下に探幽の妙手を出だせる一大作家造詣廣くして趣味調せず畫くに臨みて時に變化を弄せしものか石を露ける大斧劈の壯筆と波を書ける婉曲の麗筆との反映何等の自在ぞ慈壽頭石の間細巧優美の水禽を著けて以て爲配合の妙趣を成せるを觀よ蘆舟圖杉戸は黒木書院上御膳所の廊に用ゐたるものにして表には古木寒鴉の圖あり本圖は其の裏面とす筆質勁健の筆法後の有名なる尙信の二條離宮濡れ堂の杉戸第十二冊掲載と眞に好一對の名品と稱すべし

VARIOUS SCENES.

FROM THE INTERIOR DECORATIONS OF THE IMPERIAL DETACHED PALACE, NAGOYA.
BY KÔJI KANÔ.

First:—Waves and Mandarin ducks, on Wall.

(8 feet 11½ inches by 1 foot 2½ inches.)

Second:—Waves and Sanderlings, on Sliding Wall-Panels.

(15 feet 3½ inches by 5 feet 8½ inches.)

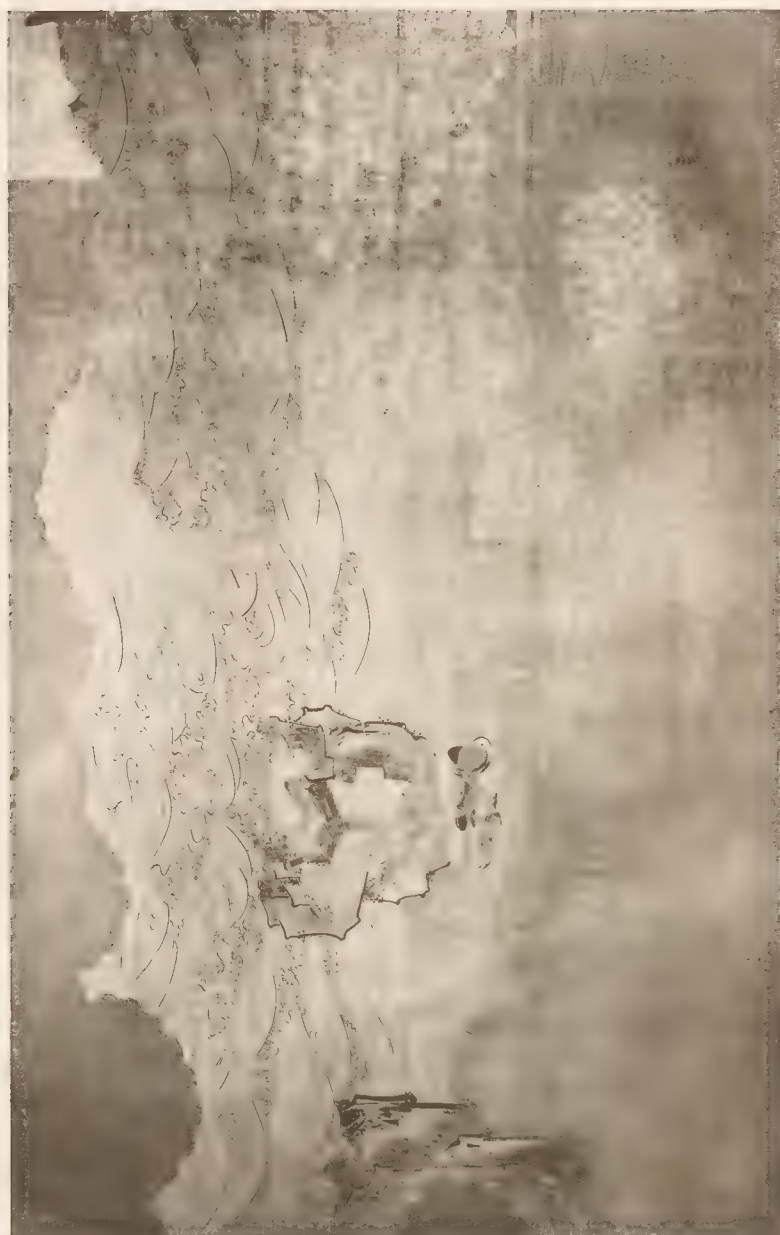
Third:—Reeds and Boats, on a Cedar-Door.

(8 feet 5½ inches by 5 feet 9½ inches.)

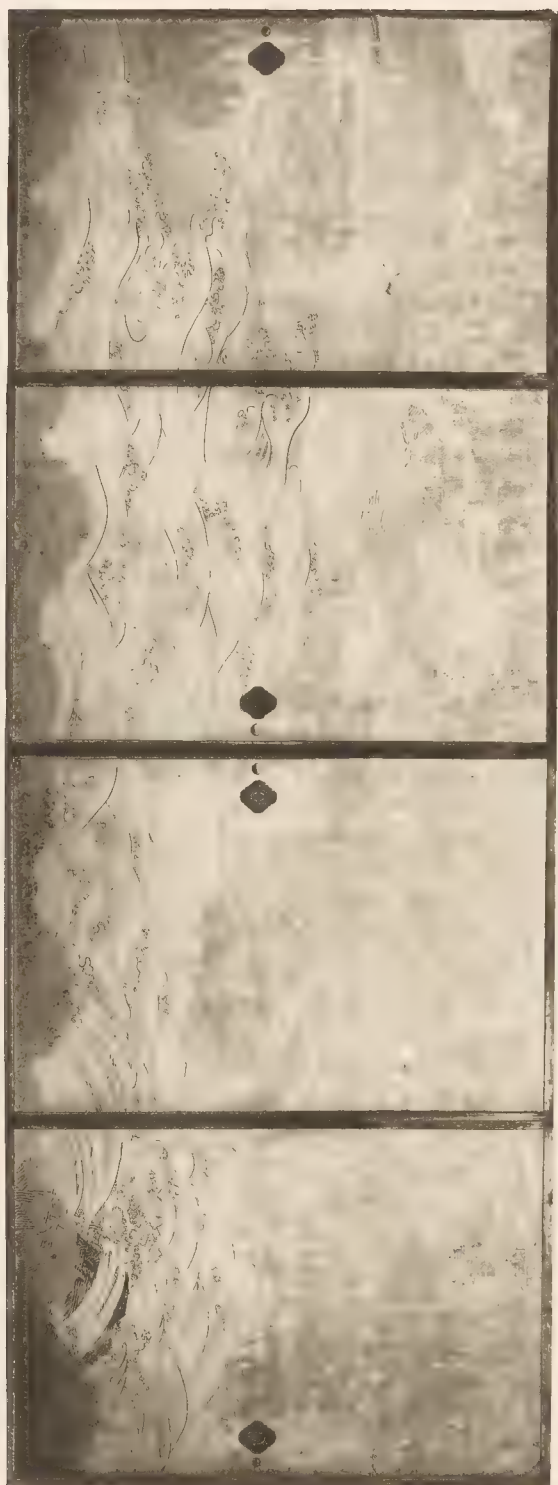
(COLLOTYPES.)

We have already given a partial description of the Detached Palace at Nagoya, and told of Kôji Kanô in the eleventh volume of this series. The first pictures which we reproduce here, are decorations in the bath-room of this palace, and the waves and birds are painted continuously on the wall and the sliding wall-panels. Comparing them with the landscapes in Kurokishoin of the same palace, we deem these very forceful; the skilful brushwork is quite like that seen in the scenery on the walls of the Shiroshoin of Nijô palace, Kyôto, and these latter are said to have been painted by the same artist. He had among his pupils many, like Tannyô, who subsequently became very clever artists. Kôji disciplined his hand and so calculated his composition that when he was painting he could control his brush in its wide variation of use. His works display a great range of contrast; for example the bold sweep of the brush, back and forth, when he depicted rocks, and the gentleness which he put into the waves; as well as the harmony displayed in showing the fowls riding upon the surging waves, with the way the roaring breakers dash against the rocks: all these suggest variety. The picture of the reeds and boats is on the inside of the door into the dining-room, as one approaches along the passage; on its outer face is painted a picture of leafless trees and lonely crows. For the latter, we find a companion picture in the "Wet Heron on an Old Boat," painted on a cedar-door in Nijô Palace, Kyôto,—given in the twelfth volume: in the steadfast and forceful use of the brush. Naonobu, the man who executed that picture, may be compared with Kôji, and the two make a complementary pair of clever artists.

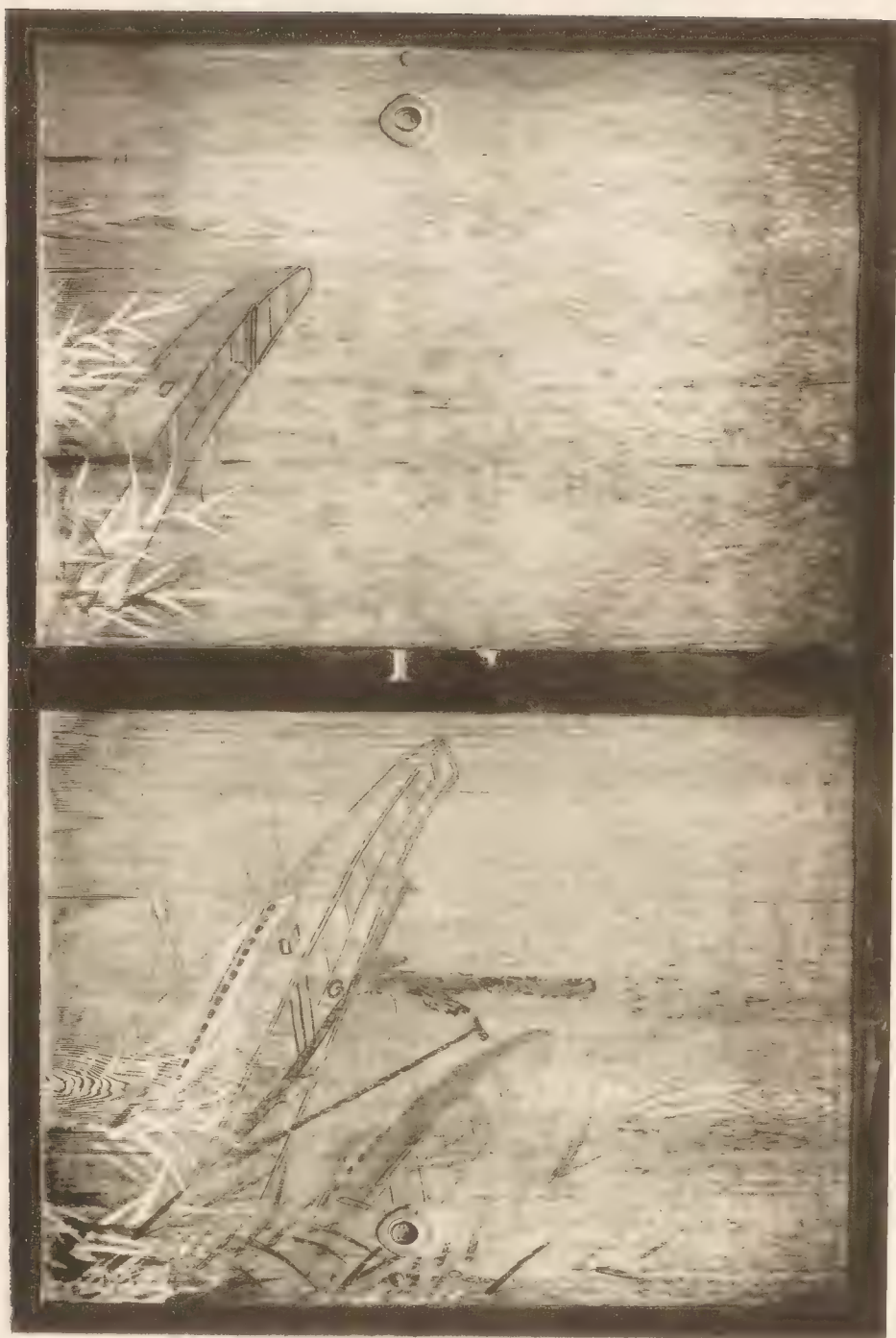












官人等數知りて之を對面の關に取へしむる

摩羅ハハ神異八目の巨摩リ丁衛國の神祇
千計羅ハ入らず神の一縣の惡者如サリ龍殿

2. 34]

其の如く一葉の種をて梅子の葉に附け
 天國草等の小まき草に其の書を寄つて
 お到り願六冊目御書より貸し下さるゝ此等
 の御書の概々酒造り紙帶及び有精舎の
 並等に船場へ裝ひ渡りたる其の書類の一
 部明らむものなりとて皇親宮内閣へ同様の
 を送付八月二十四日申十一日一日着到
 今も京師皇親宮内閣二巻三十八日小座前

（建者）圖二只二十對一只四合

縣志卷之五 輿地志

京洛瞻仰皇宮御選瞻仰觀成圖

HALF IN THE KYÔTO IMPERIAL PALACE
SLIDING WALL PAVILION OF THE EMPEROR

[illegible]

京都御所皇后宮御殿御襖駒迎圖

(絹本砂子地着色) 岸岱筆

(縦二尺二寸横一尺四分)

今の京都皇居は安政二年三月十八日木造始めを行ひ八月二十四日上棟十一月一日落成検閲ありしものにして皇后宮御殿も同時の造營に係れり茲に掲ぐるは其の畫障の一にして岸岱の畫く所なり岸岱の遺作及び傳記は既に第六冊に載せたり就て看るべし岸岱は天明五年の生まれなれば此の畫を作れるは其の七十一歳の時なり樹石の畫法例に依りて岸岱の本色を示し人物は國俗を畫きて土佐風に入らず別に一種の趣を成せり畫題駒迎へは朝廷八月の行事にして諸國の牧場(近世江戸幕府より貢馬を奉きて京に致すを、官人を遣はして之を逢坂の關に迎へしむるを云ふなり

WELCOMING THE HORSES.

PAINTING ON THE SLIDING WALL-PANELS OF THE EMPRESS'
HALL IN THE KYÔTO IMPERIAL PALACE.

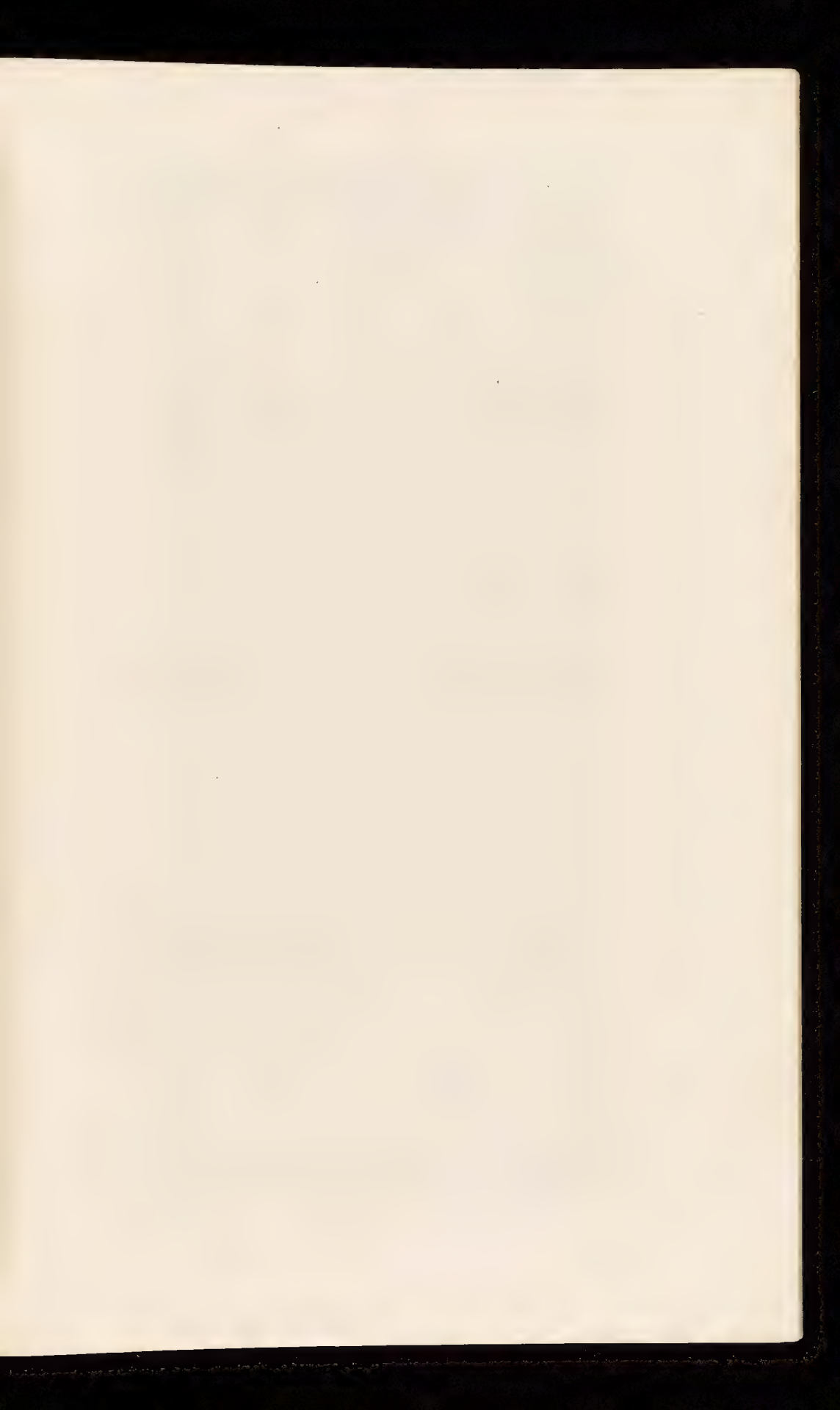
(Coloured, each picture, 2 feet 2½ inches by 1 foot ¼ inch.)

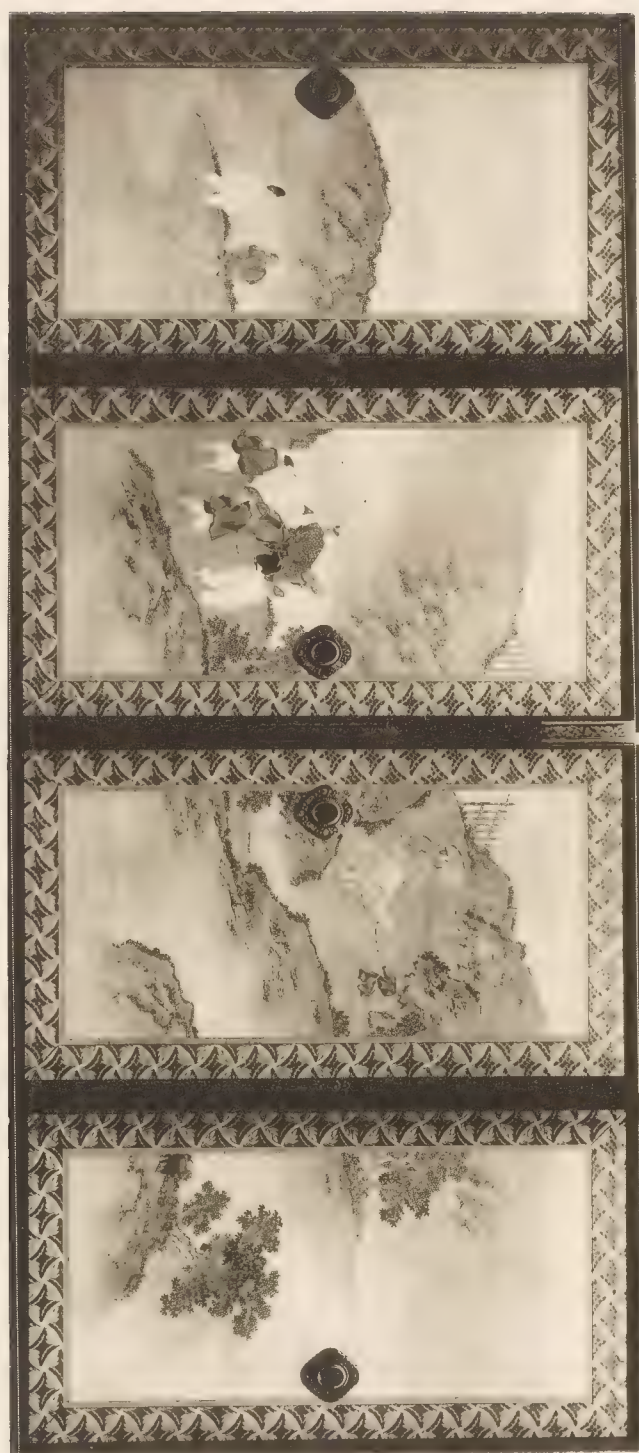
BY GANTAI.

(COLLOTYPE.)

The rebuilding of the present palace in Kyôto was begun on the 18th day of the 3rd month of the 2nd year of Ansei (May 4th, 1855); on the 24th day of the 8th month of the same year, the ceremony of raising the ridge-pole was held; and on the 1st day of the 11th month, the inspection was completed and the edifice declared finished. The Empress' Hall was built at the same time.

The present picture is from one of the wall-panels in a room which was decorated by Gantai. His works have been alluded to and his biography given in the sixth volume of this series. As he was born in the 5th year of Temmei (1785), this picture was painted in his seventy-first year. The method of treating trees and rocks shows, as usual, the influence of the Kishi school: the features of the persons show the customs of the country at that time, and are not drawn according to the canons of the Tosa school, but show a special taste of their own which differs from the Tosa technique. The title, "Welcoming the Horses," recalls a ceremony which was held, in former times, at the Palace and by officials of the Imperial Household who went to the Ôsaka barrier, just east of Kyôto, to receive from the people horses which were driven there from various places to be offered to the Emperor. In later years the horses were delivered by the Shôgunate in Yedo to the Emperor, and were then brought by his officials for presentation at the barrier.





維摩詰畫像(絹本淡彩)

傳支那東晉顧愷之筆

(竪二尺七寸七分、横一尺七寸七分)

京都臨濟宗大本山東福寺藏

維摩居士の事は先に第二冊運慶作木像の説明に述べたり。顧愷之字は長康、幼名を虎頭と云ふ。東晉の晉陵無錫の人なり。博學にして才氣あり。藝術の風に倣ひて尤も丹青を善くす。而も資性恬淡にして、癖の如く故を以て時に才畫の二絶と稱せらる。尙書謝安深く之を重んじ、蒼生ありて以來未だ之あるやと爲す。哀帝の興寧中、瓦官寺僧衆を置きて會を設け、財を朝賢に募集す。士大夫皆十萬錢に過ぐる者なし。長康獨り百萬と注す。長康素より貴し、衆以て大言と爲す。長康僧をして一壁を備へしめ、戸を閉ぢて往來すること一月餘。維摩詰一軀を畫く工畢りて、將に眸を點せむと、乃ち寺僧に謂ひて曰はく、之を聞かば第一日には觀者應に十萬錢を施すべく、第二日には百萬錢を施すべく、と戸を開くに及びて、衆施する者嘖嘖し、數日にして俄かに百萬錢を得たり。此の畫畫後に獅子國所獻の白玉佛像及び戴安道製する所の行像と共に世に瓦官寺の三絶寶物と稱せらる。安帝義熙の初め、長康官散騎常侍たり。長康頗る肖像に長ず。其の巧妙を倣大したる神異談あり。曾て中興帝相の列像を畫きて、妙極一時に著はる。魏晉の名臣贊評甚だ多し。長康又論畫一篇を著して、寫照の要法を説く。其の斷章、問今に傳はれり。後世古畫の妙を言ふ者、先づ顧陸張吳を稱す。張懷瓘之を品して曰はく、運思精微、機體莫測、雖寄迹翰墨、其神氣飄然、在煙霧之上、不可以圖畫間求。象入之美、張僧繇得之。其骨體探微、得其神、神妙無方、以顧爲最。其に吳道子以前に於ける第一の畫聖なり。歷代名畫記其の遺作名品の畫題を列舉せり。と雖も、今にして其の眞蹟を尋ねるに由なし。本圖傳へて顧愷之の筆と爲す。と雖も、其の畫框の形式及び縹素彩墨の古色に觀るも、到底千五百年前の舊物とは信ぜられず。然れども本品の圖様は李龍眠の筆と稱するものにも殆ど相同じき類品ありて、或は六朝に有名なりし瓦官寺畫の古様を轉傳したるものには非ずや。と雖も、想はれざるにあらず。描線の筆意に至りては、稍古意の拘すべきなきに非ず。と雖も、頗る唐宋の蹟に類し、畫面の古色は寧ろ宋朝以上に非ざることを認む。而相手足より衣褶の畫法に至るまで、高古典雅にして、而も巧妙を極めたり。實に有數の古名畫とす。

VIMALA - KIRTÍ.

(Kishimono, in colours; 2 feet 4 inches by 1 foot 4 inches).

SAID TO BE BY KU CHI-CHIH (CHINESE.)

OWNED BY THE TEMPLE, TÔFUKUJI, KYÔTO

(COLLOTYPE.)

We have mentioned Vimala-kirtí in the second volume of this series, with the descriptive text of the Wooden Image by Unkei. Ku Chi-chih's other name was Chang-Kang, but when he was young, he was called Hu-tou: he lived in Chin-ling in the East Chin dynasty, China. He was extremely learned and talented. As he was very imperturbable, he was often taken for a fool, so he was called, derisively, "The Three Natures," that is, Learning, Art, and Folly. The temple, Wa-kuan-ssu, asked for contributions from the parishioners, but there was no one who donated more than One hundred *cash*: Chi chih alone said he would give a Million *cash*, yet he was, of course, very poor. With the purpose of making good his promise, he built a wall in the temple and then closed the doors of the chamber to the populace. He devoted himself assiduously to painting a picture of Vimala-kirtí on that wall. As he was making the finishing stroke of his brush, by putting in the pupils of the eyes, he said to the priest in charge of the temple: "If, now, you open the doors of this room, you will receive a Hundred thousand *cash* on the first day, and Fifty thousand on the second, from worshippers who come to the temple." People who saw the picture were so much impressed by it that they gave a Million *cash* in a few days.

The picture we reproduce here is said to have been painted by Ku Chi-chih; but if we look at the margin of the picture and at the tone of the India-ink, we cannot believe that it was done more than fifteen hundred years ago. There was another artist who painted a picture which resembles this one; but it seems to us that this was done in the reign of Tang or Sung dynasty; because the colour of the India-ink shows it to be old. The way of drawing the face of Vimala-kirtí, his hands, feet, and robes, is very noble and delicate, as well as skilful, so the picture is, indeed, one of the best masterpieces.





聖衆來迎圖絹本着色 傳惠心僧都筆

(竪四尺七寸七分横五尺一寸二分)

京都淨土宗大本山知恩院藏

惠心僧都の遺作と稱するものは既に屬之を紹介し第一冊山越阿彌陀第四冊阿彌陀二十五菩薩第六冊藥師三尊及十二神將第十二冊阿彌陀來迎第十三冊山越阿彌陀三尊及十界圖屏風其の傳記及び阿彌陀來迎の説明も復た贅するを須るや茲に掲ぐるは飛來迎と稱する圖にして阿彌陀如來の往生を願ふ者を其の淨土に攝取せむ心の切にして急なるを表するに迅飛の來迎を以てしたる命意なり來迎の圖多くは皆傳へて惠心僧都の筆と稱すと雖も此の種の畫の鎌倉時代淨土宗弘敷の盛時に成れるもの最も多きに居ると同時代の作に係る前冊所載十界圖屏風の畫風に同じく殊に其の山水樹木の筆致彩法酷似して同時代に於ける繪卷物中の景色畫法に異ならざること憶へば本圖亦惠心僧都の真筆に非ずして單に僧都の思想意匠を紹述したるに過ぎざるなきやを保すべからざるなり今之を細觀するに優菩薩の微密精巧は言ふに及ばず山巖樹法の和畫の能事を窮めたる異に有數の實繪なりと稱すべし

THE DESCENT OF AMITĀYASU
FROM PARADISE.

(Kakemono, in colours; 3 feet 10⁷/₈ inches by 5 feet 1¹/₂ inches)

SAID TO BE BY YESHIN SÔZU.

OWNED BY THE TEMPLE, CHION IN, KYÔTO.

(COLLOTYPE.)

We have already mentioned works by Yeshin Sôzu several times: that is to say, in the first volume, Buddha Amitâyasu Appearing from Behinda Mountain; in the fourth volume, Buddha Amitâbha and Twenty-four Bodhisattvas; in the Sixth volume, Buddha Bhesajya and Two Saints with Twelve Demigods; in the twelfth volume, The Welcoming Amitâyasu: and in the thirteenth volume, Amitâyasu and the Twelve Worlds: we need not, therefore, mention Amitâyasu here or repeat Yeshin's biography. This picture is called The Descent of Amitâyasu from Paradise, and is intended to illustrate the Buddha's great anxiety to save those souls who have found grace in his death, and to place them in Paradise, hence the title, for the Buddha makes haste to save.

Although this picture is alleged to have been painted by Yeshin Sôzu, there were many such in the Kamakura era, because the doctrine of the Jôdo sect prevailed widely at that time. In the last volume we reproduced Amitâyasu and the Ten Worlds, and this picture and that one are of the same type; especially in the details of scenery, trees, and colouring. This is not essentially different from the picturesque *Emakimono* which was the most popular form of pictorial art during the Kamakura epoch (12th to 14th century); therefore we are inclined to think that this picture is not the work of Yeshin Sôzu, but that it was done by someone who had a thorough comprehension of Yeshin's ideas and methods. When we study this picture carefully, we cannot help admiring the delicacy and skill, especially in the treatment of the Buddha; while the skill displayed in drawing the outlines of the mountains, the crevices of the rocks, and the shape of the trees, attains the extreme limit of artistic dexterity, and the composition is a bright jewel in the crown of Japan's pictorial art.





へう 密高 心 深 穿 覆 二 難 現 用 升 未

・本邦を慕ふ。其同平井の樂爲
一一四一平井の將とて之を駕即ち
諸將を以て出陣天皇御前。一一四二平
井御前より其御前へ歸來せしめ
其符券御前へ交樂樂舞の間に
山歌交樂舞の舞辭を誦讀せし
其の辭に「我々之を天原小冊に
其歌之王の事」本書三冊に咏歌

六十三只八十五只一六廿六只

筆泚小稿

五卷四十二篇附錄本卷

MAYŪRA - VIDYARAJA.

ARTIST, UNKNOWN.

OWNED BY COUNT KAORI INOUE, TOKYO.

The picture is noted for its fine detail and is a fine example of the work of the artist. The picture is noted for its fine detail and is a fine example of the work of the artist. The picture is noted for its fine detail and is a fine example of the work of the artist.

孔雀明王画像(絹本着色)

筆者不詳

(竪三尺八寸五分横一尺九寸六分)

伯爵井上馨君藏

孔雀明王の事は本書第三冊仁和寺藏書の條に於いて之を述べ又第七冊に山城安樂壽院の藏幅を掲載せり本圖は尊容畫風全く安樂壽院の圖に同じく唯前者よりも畫面の剝落少きののみ前者は先に崇徳天皇(西暦一一二四年一一四一年頃)の作として之を説明せしが本圖亦恐らくは同年代の筆なればく縹紫流麗の彩筆、眞に藤原時代末葉の一名蹟なり

MAYÛRA - VIDYĀRĀJA.

(*Kinkarawa*, in colour; 3 feet 10 inches by 1 foot 11½ inches.)

ARTIST UNKNOWN.

OWNED BY COUNT KAORU INOUE, TOKYO.

(COLLOTYPE.)

In the third volume of this series, in connection with the picture owned by the temple, Ninnaji, Kyōto, we mentioned Mayūra-vidyārāja, and in the seventh volume, we described the picture owned by the temple, Anrakujin, Yamashiro province. The present picture is the same as the latter in the figure of the god and in the mode of treatment; but this one is not so much defaced as that, and the surface is not so dim and obscure. As we have described the Anrakujin picture as one executed during the time of Emperor Sutoku, who reigned from 1124 to 1141, we are of the opinion that this, too, belongs to the same period. This picture is noted for its delicacy and softness, and is esteemed as a type of the art at the end of the Fujiwara epoch (first half of the 12th century).



THE UNIVERSITY OF CHICAGO

REPORT ON THE PROGRESS OF THE
RESEARCHES OF THE CHICAGO BOTANICAL GARDEN

BY
ALFRED R. HENNING
AND
EDWARD L. HENNING
CHICAGO, ILL., 1900

扇面古寫經下繪(紙本着色)

筆者不詳

(各幅八寸二分横上端一尺六寸三分)

東京帝室博物館及天和方法院寺藏
扇面古寫經は先に第七冊に近江西教寺所藏の一面を載せて諸所に散在せるものをも説明せり茲に掲ぐる第一は東京帝室博物館所藏妙法蓮華經普賢菩薩勸發品初段長行の一部分第二は法隆寺所藏佛說觀普賢菩薩行法經佛須の下半及び之に續ける長行の一部分なり其の下繪前者は年少少女の小禽を捕へむとする圖後者は殿庭女子悠遊の圖共に藤原時代に於ける風俗畫にして經文とは毫も意味の關聯あらず其の謂はゆる引目鉤鼻の畫風頗る隆德源氏殿局經卷及び紫式部日記等に似て而も稍雅氣あるを觀れば此の種の畫風に屬するものゝ中本品蓋し最も古かるべし尙精しくは第七冊の説明に見よ

BUDDHIST SŪTRAS AND PICTURES
ON FOLDING-FANS.

(In colours; each, height 9½ inches, breadth 1 foot 7½ inches.)

ARTIST UNKNOWN.

OWNED, RESPECTIVELY, BY THE IMPERIAL MUSEUM,
TOKYO, AND THE TEMPLE, HÔRYŪJI, YAMATO.

(COLLOTYPES)

With regard to copies of the Buddhist sūtras painted on papers intended for folding-fans, we have given an example of one owned by Saikyōji, Ōmi province, in the seventh volume, and we have explained some others that are dispersed here and there in sundry places.

The first one given here belongs to the Imperial Museum, and the second to Hōryūji. The picture in the lower part of the first shows young men and women trying to catch young fowls, and that of the second girls playing in the palace garden. Both portray customs of the Fujiwara era, and there is no connection between the theme of the Buddhist sūtra written on the fan-papers and the pictures. The treatment is much like that seen in *Takayoshi Genji*, *Itsukushima Kōkwan*, and *Murasaki Shikibu-nikki*, yet these betray some immature points, and the pictures are doubtless the oldest of their kind. As to details, the beholder is requested to see the explanation given in the seventh volume of this series.



奈若此含開治吉藥
諸惱人者皆不得便
經我今時非若牙白
其所以自現身人
釋法華經故
其所以免玉觀耳
志味一
利今時觀後病
尼水巨把
有足無
世和

魔虎若弓
使無得求得其便者若應若魔子
持是經
白佛言
四法於衆生
懷一切衆生
護念二
諸如來
經師
世尊
諸佛
諸子
諸衆
諸說
諸法
諸經
諸論
諸部
諸藏
諸經
諸論
諸部
諸藏
諸經
諸論
諸部
諸藏



伴大納言繪詞紙本着色 傳藤原光長筆

(原幅一尺四寸)

伯爵 酒井忠道君藏

伴大納言繪詞は貞觀八年西曆八六六年伴大納言善男藤原朝堂院の應天門を燒き事露はれて流刑に處せらるゝに至りし事跡を畫きたるものにして詞書は全く宇治拾遺物語に同じ全部三卷あり畫は土佐光長詞書は飛鳥井雅經卿と傳ふ光長の小傳は先に第十冊地獄草紙の條に述べたるが故に茲に贅せず本畫卷は昔嘉吉の頃若狹國松永庄の八幡宮に在りて巨勢金剛筆と言ひ傳へたりしものとおぼしく看聞御記には一卷と録したれど今の三卷合して一卷たりしならむには卷軸として餘りに太きに過ぐべきが故に或は三卷の誤りなるやも知るべからず天明の頃轉じて同國小濱酒井侯の家臣武久内藏允庄兵衛の有たりしが寛政内裡御造營の時殿舎建築古式參考用として朝廷に借り上げられ繪所の模寫も成りて寛政九年還附せられ後酒井家の藏に歸せり而して金剛筆と稱し來りし古傳中頃藤原信實筆と改められ更に今の如く光長の筆と言はるゝに至りしは蓋し寛政以後の鑑定に出でたるならむ然れども光長の作たる年中行事繪卷の模本と畫風を較べ又畫中の建築風俗等の年代に考へて略之を信すべきが如し畫面頗る剝落せりと雖も精緻の彩色間原相を存する所ありて以て其の巧を觀るべく輕輭雅癡の描法は圓活自在にして未だ土佐風の定型を成さず人物の稍過激なる表情及び其の活動の姿態甚だ妙なり今掲ぐる所の二圖第一は第一卷中の一部にして應天門の燒くるを見る群衆の一團第二は第三卷中の一部にして善男の捕はれて左遷せられ行くを家眷の門内に目送して悲む所なり前者は以て其の人物を觀るべく後者は以て其の樹木の畫法を考ふべし

THE STORY OF TOMO NO DAINAGON.

(Two parts of three picture-rolls, in colours; 1 foot 4 inches in width.)

SAID TO BE BY MITSUNAGA FUJIWARA.

OWNED BY COUNT TADAMICHI SAKAI, TOKYO.

(COLLOTYPES.)

These pictures tell the story of Tomo no Dainagon, who secretly burned the Ô-ten gate of Chôdôin in the 8th year of Jôkwan (865), and, his crime being discovered, was exiled. There are three rolls in all; it is said that the pictures were painted by Mitsunaga Fujiwara and the text written by Masatsuné Asukai. As the biography of Mitsunaga has already been given in the descriptive text of "Niraya," tenth volume, we omit here. This roll may be thought to be the same one which was owned by the Hachiman shrine, Matsunaga-shô, Wakasa province, during the Kakitsu era (1441-1443), and said to have been painted by Kanaoka Kosé. Afterwards, during the Temmei era, the ownership changed, and it belonged to a retainer of Sakai, Feudal Lord of Obama. The retainer's name was Shobei Takehisa, and when, in the Kwansei era (1789-1800), the palace in Kyôto was to be erected, this roll was borrowed, by Imperial order, to be used as an authority on old customs in the building of palaces, and the pictures were copied in the Art Bureau of the Imperial Household; in the 9th year of Kwansei era (1797) the rolls were returned to the Sakai family, by whom they have since been owned. At first, it was said that Kanaoka was the artist; then, in the middle part of their history, this report was changed and they were said to have been painted by Nobuzané Fujiwara; and at last it was said, as now, that Mitsunaga was the painter. This final decision was made by a connoisseur after the Kwansei era. Comparing these pictures with the method of Mitsunaga, as we see it in the copy of Picture-rolls of Customs of the Year, and also by referring to the way of building and customs at the date when these pictures were painted, this last opinion (that the work was done by Mitsunaga) is probably correct. The surface of the rolls is very much injured, but in places they yet show minute, brilliant colouring which gives a suggestion of the original beauty, and from it we can form a fairly correct opinion of the artist's skill, and detect somewhat of the exquisite points of the method, which, however, does not completely display the formal style of Tosa. The *abandon* of the figures' gestures, the costumes, and the expressions are rather quaint. Of the two scenes, here reproduced, the first is a part of the first roll and represents people looking at the burning Ô-ten gate; the second is a part of the third roll, and shows the incendiary, after his arrest and condemnation, sorrowfully looking at his family as he is going forth to exile. The first plate is given to enable us to note the figures; and the second to show the method of painting followed in executing these rolls.









THE UNIVERSITY OF CHICAGO PRESS

雞雛狗兒圖(紙本墨畫)

(竪一尺一寸四分 横二尺五寸)

支那宋僧牧谿筆

伯爵井上馨君藏

牧谿は本書既に屬之を紹介せり第一冊觀音猿鶴第二冊龍虎第五冊遠寺曉鐘第七冊八哥鳥第十冊伐那瑞斯尊者第十一冊林中群猿圖本圖亦其の一遺作とす勁拔の筆致蒼古の墨情例に依りて其の特色を觀るべし

HEN AND CHICKENS,
WITH PUPPIES.

(*Monochrome in monochrome; 1 foot 1½ inches by 2 feet 6 inches.*)

BY MU-CHI (CHINESE).

OWNED BY COUNT KAORU INOUE, TOKYO.

(COLLOTYPE.)

Mu-chi has already been often mentioned in this series: in Volume one, his Avalokitesvara, Monkeys, and a Crane; in Volume two, his Dragon and Tiger; in Volume five, his Curfew at a Distant Temple; in Volume seven, Pako and Pine-tree; in Volume ten, Vanavāsi, an Arhat; and in Volume eleven, Monkeys in the Woods, have been reproduced.

The picture presented here is one of the best among those he has left to us. The simple and bold brushwork, the effective and elegant use of India-ink, show his peculiar method as it is always seen in his productions.





其する臨本なり

郭憲誠春城の傳刻裏の思え所に
以下三州案の詳算より各王の章
録曲韻章の臨本を著し附へて
る宜むる御古來鑑賞指やを註
へ語部の墨登更に其最なるま
に刻えより筆の書體一冊を
以下之を附介する今本圖を前
卷附録に附し續三冊の幸太日圖を

續三冊の幸太日圖を

(續六廿五廿六廿六)

支派宋臨樂譜筆

續餘圖(附本墨書)

A DRUNKEN OLD MAN.

(Written in manuscript; 84 inches by 8 inches.)

BY LIANG KAI (CHINESE).

OWNED BY COUNT IWASAKI MATSUO, TOKYO.

(COLLOTYPE.)

We have already shown one of Liang Kai's pictures in the third volume of this series, Li Tai-pei, the Poet. If we compare the present picture with the former, we see that the brushwork is lighter and the use of India ink, thin or dense, more skilful and vigorous; consequently, from older times, this masterpiece has been highly prized. It has long been preserved most jealously as a precious treasure by the House of Count Matsudaira the feudal chief of Iwano; together with a picture by Tanyō Kano, both of which are jewel-like. Liang Kai's touch was both vigorous and light, and his artistic skill is more warmly appreciated by us than by his own countrymen.

醉翁圖(絹本墨畫)

支那宋朝梁楷筆

(竪六寸九分横六寸六分)

伯爵松平直亮君藏

梁楷は既に第三冊の李太白圖を以て之を紹介せり今本圖を前者に較ぶるに筆力の奮勁一層を加へ混描の墨致更に壯拔なるを見る宜なる哉古來珍賞惜かや狩野探幽臨摹の副本等を併せ傳へて以て雲州家の秘寶たり名手の草筆逸氣奔放の妙味嘆の思ふ所に非ずと謂ふべし

A DRUNKEN OLD MAN.

(*Wakemansu* in monochrome; 8½ inches by 8 inches.)

BY LIANG KAI (CHINESE).

OWNED BY COUNT NAOSUKÉ MATSUDAIRA, TOKYO.

(COLLOTYPE.)

We have already shown one of Liang Kai's pictures in the third volume of this series, Li Tai-peh, the Poet. If we compare the present picture with the former, we see that the brushwork is lighter and the use of India-ink, thin or dense, more skilful and vigorous; consequently, from olden times, this masterpiece has been highly praised. It has long been preserved most jealously as a precious treasure by the House of Count Matsudaira the feudal chief of Izumoto; together with a picture by Tannyū Kanō, both of which are justly lauded. Liang Kai's touch was both vigorous and light, and his artistic skill is more warmly appreciated by us than by his own countrymen.





不空三藏畫像(絹本着色)

傳支那宋朝張思恭筆

(竪三尺九寸九分、横一尺九寸五分)

山城國眞言宗神護寺藏

張思恭の遺作傳説は第三冊の孔雀明王を以て之を紹介せり本圖亦傳へて張思恭の筆と爲す我が國に傳存する思恭の遺作中最も勝れたるものとなり龍殿に比すれば較々細軟なる用筆巧密の着色本圖に見る所の如きもの即ち思恭の特色とす圖中の衣髣髴に其の坐具を覆ひたる大椅の如きは唐朝西來の不空三藏としては時代の合はざるものありてふさはしからずと雖も是れ唯作者當時の風俗に従ひて畫けるのみ深く咎むるを要せざるべし

AMOGHA-VAJRA.

(*Kinkamon*, coloured; 4 feet 9 $\frac{1}{2}$ inches by 1 foot 11 $\frac{1}{2}$ inches.)

SAID TO BE BY CHANG SSU-KUNG.

OWNED BY THE TEMPLE, JINGOJI,
YAMASHIRO PROVINCE.

(COLLOTYPE.)

In the seventh volume of this series, we explained about Amogha-vajra in connection with the picture by Li Chen, and the biography of Chang Ssu-kung was given in the third volume, with his picture of Mayūra-vidyārāja. This picture, too, is said to have been painted by him, and it is one of the best among his relics that have come down to us, and which are now extant in this country. Compared with Li Lung-mien, he is more minute in his brushwork and more skilful in colouring, as we notice in this picture, and these are the special traits of Chang Ssu-kung. The robes and articles drawn as accessories of this picture, especially the seat which rests upon the pedestal, are not strictly appropriate to the customs, as generally depicted in pictures brought here from China: but this variation is the artist's conception in drawing this picture after the manner of his own time; so perhaps it is not a point for us to condemn very much.





衛立障子畫延年舞圖(絹本着色)

傳巨勢弘高筆

(畫面全體幅三尺四寸二分、横四尺四寸九分)

京都北野神社藏

古來北野神社の内陣に置かれたる衛立障子に神樂と延年舞との圖を畫けるものあり、茲に出だすは即ち後者の一部分なり、傳へて巨勢弘高の筆と言ひ又藤原光長の筆と言ふ裏面に光明院建武四年丁丑年二月二十五日八島龜女修補之と記したり、倭鶴は弘高筆の傳を取り考古書譜には「古色にして能畫なれども弘高には非ざるべし」と言ひ平安通志は光長筆の傳に従へり弘高に廣貴に作るは巨勢公望の孫、深江の男なり、京女正に任せらる曾て病に由りて剃髮せしが官命を以て還俗し召されて繪所長者に補せらる一條天皇の御世西暦九八七年一〇一一年の人にして、畫名當時に籍甚せり、されば今昔物語には古にも不貲今も肩を並ぶる者無しと言ひ大鏡には高名の弘高と言ひ花鳥餘情には雅愛卿記を引いて、於深江者自廣高者不得其名こと言へり、花山法皇の命を奉じて、翌保二年織文の五雲桐鳳圖を作り同四年寄寫山の性空庵人の像を寫せしことは權記等に見え其のうたゑかきたるさうし、屏風は榮花物語に、樂府の屏風は大鏡に見え又屏風障子の遺作多くして、皆世に重んぜられ還俗の際隱居して髪を長する間堂壁に地獄の繪を畫き還俗の罪を消せむが爲に千體の不動尊を畫き又地獄變相の屏風を畫けること等は、今昔物語及び古今著聞集に詳かなり其の遺作の今に傳はりて信せらるべきものは寄寫山の性空庵人の像のみなるべし、近江坂本來迎寺の六道繪相も、倭鶴には弘高の筆と爲せども、異傳多くして必ずしも信すること難はす、本品と雖も考古書譜の古川躬行の言恐らくは是ならむ、光長筆の説に至りては其の信憑すべき遺作たる件大納言繪詞等に較べて、決して之と同筆に非ざることを知るべし、本品の畫風の藤原時代の物に似ずして、人物の描法樹法等竝びに後の繪巻物に似たるより考ふれば蓋し鎌倉時代の製作ならむ、として書題延年舞は僧家より出でたる和漢折衷の一種の舞曲にして其の名の主として鎌倉時代の典籍東鑑古今著聞集圓光大師傳等に見え始めたるに徴するも、此の畫の製作年應亦藤原時代に上るものに非ざるを知るべし、然れども建武四年に修補を要したるものなれば、遅くも鎌倉時代の中葉以前に成れるものならむ、建武修補の龜女の事は今尋ね難し、唯本圖尙巧勁練の筆致頗る巧妙にして凡工の筆に成れるに非ざるや疑ひなきなり。

THE ENNEN DANCE.

(Part of the picture in colours on a screen; 3 feet 5 inches by 4 feet 5 1/2 inches.)

SAID TO BE BY HIROTAKA KOSÉ.

OWNED BY THE SHINTO TEMPLE, KITANO-JINSHA, KYÔTO.

(WOOD-CUT.)

Two famous sets of pictures, on which are drawn illustrations of the sacred dances, Kagura and Ennen, are preserved in the main edifice of the Kitano Shrine. We reproduce here a part of the latter one, which is said to have been executed by Hirotaka Kosé; although some say that the work was done by Mitsunaga Fujiwara. *Kôkokuwaifu* says: "The colour of the India-ink used in these pictures is not dense, as it was used in times long ago; and although the pictures are well painted, yet we think, perhaps, they were not done by Hirotaka." Moreover, *Hienisaki* assures us that they are by Mitsunaga.

Hirotaka was the son of Fukayé, and a grandson of Kinmochi Kosé. He lived during the reign of Emperor Ichijô (987—1011). He was most renowned: therefore *Konjaku Monogatari* says: "He is second to none, past or present." In the 2nd year of Chôhô (1000) Hirotaka painted, by command of the retired Emperor Kwasan, a picture in which five Phoenix are perching on a paulownia-tree. In the 4th year of Chôhô he drew the portrait of Saint Shôkô, who lived on Mount Shosha, and his other works, on folding-screens and sliding wall-panels, are equally highly esteemed. When he was about to become a layman again, he painted a scene of Hell, on the walls of a temple. He also painted one thousand pictures of Acara, by way of expiration for having been compelled to renounce the priesthood. The only one of these statements which can be accepted by us as genuine, is that about the portrait of Saint Shôkô. We think that Miyuki Furukawa's opinion about the *Kôko Gwafu* is right. We find that the pictures were not painted in the Fujiwara epoch, but perhaps they were done in the Kamakura age; for the reason that the style of the features and the way of delineating trees justifies this opinion, and, besides, they resemble *emakimono*. The Ennen Dance is a kind of religious ceremony which was introduced by priests. The term, or name, Ennen Mai begins to be seen in books of the Kamakura age, and on this account we are right in insisting that the picture reproduced here was painted later than Fujiwara regime; but it became necessary to repair the screen in the 4th year of Kemmu (1337), and so perhaps it was painted in the middle of the Kamakura age (13th century). We can readily see that these pictures were painted by a genius, for the reason that they are full of vigour and technical skill: there is no doubt about this.



支那の美術と文藝の発展と

支那の美術と文藝の発展と

(支那の美術と文藝の発展と)

支那の美術と文藝の発展と

支那の美術と文藝の発展と

ARHATS KARIKI AND JIVAKA

(A set of 12 pictures, 12 pictures, 12 pictures, 12 pictures, 12 pictures, 12 pictures, 12 pictures, 12 pictures, 12 pictures, 12 pictures, 12 pictures, 12 pictures)

SAID TO BE BY CH'IN SHAN (CHINESE)

OWNED BY THE TEMPLE, WYŌSHINJI KYŌTO.

(COLLTYPE)

In the first volume, we described the Sixteen Arhats, and in the eleventh volume we gave Ch'ian-shan's biography in connection with one of his pictures of Arhats, as well as mentioned again these Arhats. It is said that the two pictures were reproduced were painted by Ch'ian-shan; but the former depicts the face and lines of the robes, which are very strange and antique, while in the latter they are soft and delicate; we cannot believe that these two pictures were done by the same hand. When we compare their ages, as determined by the different manner of painting, we are disposed to think that both of them received some influence from the style of Ch'ian-shan's T'ai-shan. The style of the present pictures seems to recall to our mind the name of Li T'ang-mien, an artist of the Sung dynasty, China, at the time when the style of art was gradually evolving the characteristics of the Ming era; therefore we are rather inclined to think that the prevailing opinion that these pictures were painted by Ch'ian-shan is somewhat credible; but the former picture has the seal of Ch'ian-shan, although the biography of the artist

迦理迦尊者及成縛迦尊者圖(絹本着色)

傳支那元朝蔡山筆

(各圖三尺九寸五分横一尺六寸八分)

京都臨濟宗大本山妙心寺藏

十六羅漢の事は本書第一冊に於いて之を説明し蔡山の筆と稱するものは第十一冊に其の一羅漢圖を掲げて羅漢圖像の沿革と共に作者の小傳を述べたり茲に載する二圖も亦傳へて蔡山の筆と爲す然れども之を前者の古奇蒼勁なる面貌衣褶に較ぶるに流麗精巧の描法決して同筆と視ること能はず若し此の畫風の相違を以て兩者の年代を比較すれば前者の尙少しく五代貫休の遺風を存するものと如くなるも本品の宋朝李公麟等の體更に變化して多少明畫風に近づかむとする過程に在るものと如くなることを窺ひべく傍りて以て元の蔡山の作として、或は本品の傳説事ろ信すべきものなるやも知るべからず唯前者には蔡山の落款あると蔡山の傳記頗る詳明を缺けることを奈何ともする能はざるなり

ARHATS KARIKA AND JIVAKA.

(A pair of *Kakemonos*, in colours; each, 3 feet 11½ inches by 8 inches.)

SAID TO BE BY CHI-SHAN (CHINESE).

OWNED BY THE TEMPLE, MYÔSHINJI, KYÔTO.

(COLLOTYPES.)

In the first volume, we described the Sixteen Arhats, and in the eleventh volume we gave Chi-shan's biography, in connection with one of his pictures of Arhats, as well as mentioned again these Arhats. It is said that the two pictures here reproduced were painted by Chi-shan; but the former depicts the face and lines of the robes, which are very strange and antique, while in the latter they are soft and delicate: we cannot believe that these two pictures were done by the same hand. When we compare their ages, as determined by the different manner of painting, we are disposed to think that both of them received some influence from the style of Chan-yueh Tai-shih. The style of the present pictures seems to recall to our mind the name of Li Lung-mien, an artist of the Sung dynasty, China, at the time when the style of art was gradually evolving the characteristics of the Ming era: therefore we are rather inclined to think that the prevailing opinion, that these pictures were painted by Chi-shan, is somewhat credible: but the former picture has the seal of Chi-shan, although the biography of the artist obscure.







天神縁起畫卷(紙本淡彩) 傳土佐行光筆

二卷中第一卷の一段

(各巻全長七丈四分 一尺一分)

京都別格官署北野神社藏

北野神社の祭神菅原道真の神徳及び神社の由來を圖解したるところの縁起畫卷數種世に行はる、茲に出すものは即ち其一にして、續に第九冊に收めたる信實筆の根本縁起畫卷に亞ぐ名卷なり然れども何時の頃にか其幾分を散逸し、所々に殘缺を傳ふもあり其土佐家に傳はりしものは現に東京帝室博物館の有に歸せり此畫は本社に遺れる二卷中第一卷の一段にして道真十二歳の時父是善の求めに應じ、卯時に月曜如神雪、梅花似照星、可憐金鏡轉庭上玉房寧の一詩を作り、ところを圖したるものなり筆致沈着に、傳色濃雅さすがに土佐家の一名匠たるに恥ぢざるの名品なり

行光延文頃即ち西暦第十四世紀の央のことは第五冊顯寺縁起畫卷の説明中に記載したり又此天神縁起の詞書は世尊寺流の一名家として知られたる世尊寺行忠の筆なりと傳へ來れり行忠は貞和六年西暦一三五〇年正月十四日薨去したる人にして行光と其時代を同うせり

PANORAMIC HISTORY OF MICHIZANÉ SUGAWARA.

(Part of the first of two rolls, slightly coloured, each roll 6½ ft. x 7½ inches by 1 foot 3 inches)

SAID TO BE BY YUKIMITSU TOSA.

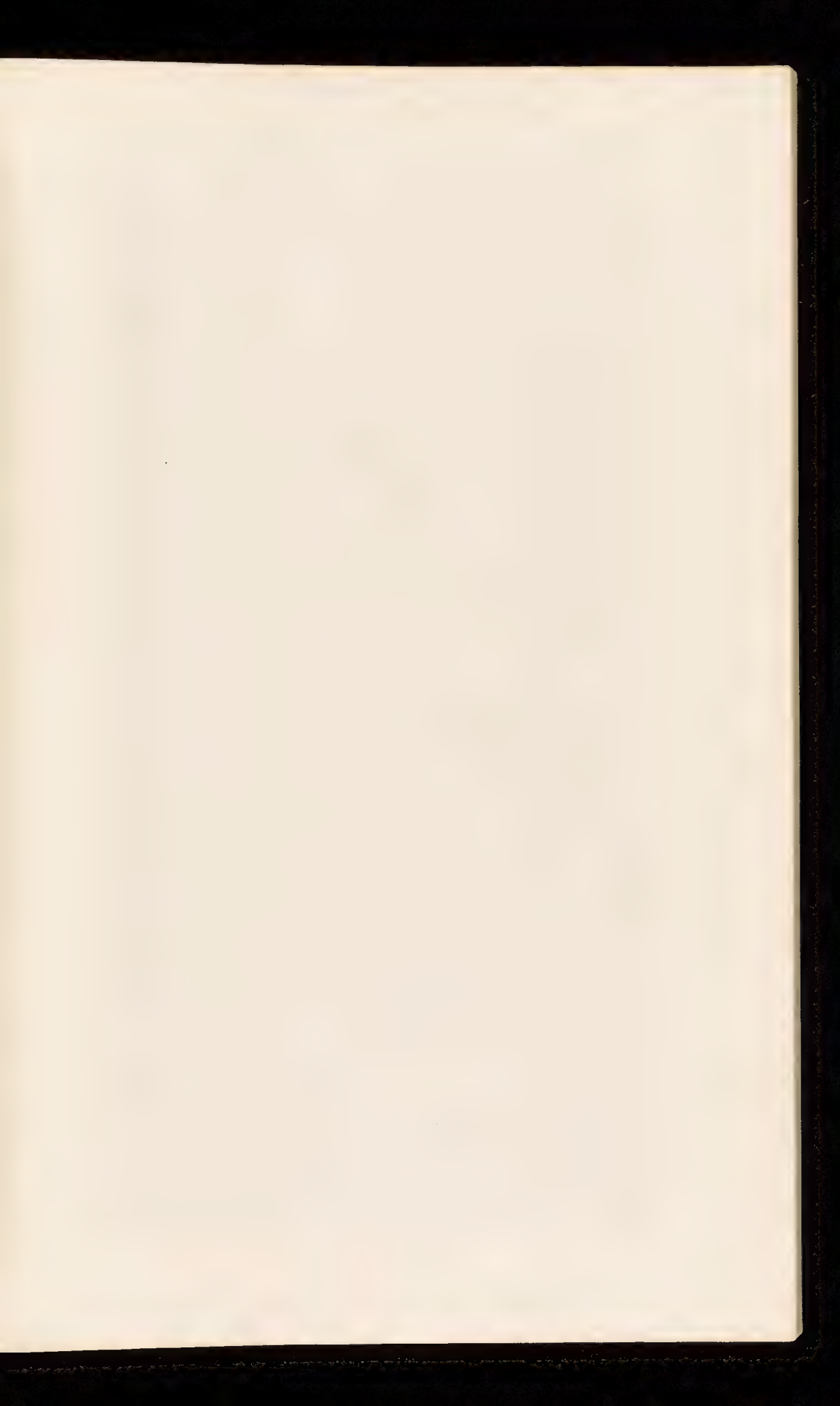
OWNED BY THE SHINTÔ SHRINE, KITANOJINSHA, KYÔTÔ.

(COLLOTYPE.)

There are a number of rolls, popular with the Japanese people, that illustrate the history of the origin and erection of the Kitano shrine, and others that depict the lofty graces of the spirit of Michizané Sugawara, which is the special object of reverence at that shrine. The roll given here is one of them, and is next in repute to that by Nobuzané, a portion of which is reproduced, under the title "Historic Sketches of Michizané Sugawara," in volume IX. of this series. The several portions of this particular roll were widely scattered at one time, and the remnants were found here and there: the part which had been handed down from generation to generation in the Tosa family, has now come into the possession of the Tokyo Imperial Museum. The present picture is reproduced from a portion of the first roll of the two, and has been carefully preserved in the aforementioned shrine. It depicts Michizané, at the age of twelve, as he was extemporizing, —at the request of his father, Koreyoshi,—a poem, somewhat to the following effect:—

The moon shines like snow in fair weather;
The plum-blossoms resemble the twinkling stars:
Poor things! While nightingales are sweetly singing,
The gem-like petals exhale most delicate perfume.

The mode of treatment is quite sedate, while the colouring is light and tender, doing absolute justice, in fact, to one of the ablest artists the Tosa school produced. As to the life of Yukimitsu, (whose time was about the era of Eibun, or the middle of the 14th century, according to the Western calendar) it is given in the text which accompanies the roll historic episodes of Seiganji, in the fifth volume of this series. The comments on this historic sequence of the spiritual graces of Tenjin were written by Yukitada Sesonji, known as an eminent calligraphist of the Sesonjin school. Yukitada was a contemporary of Yukimitsu, and died on the 14th day of the 1st month of the 6th year of Shôhei, Western calendar 11th of February, 1850.





月明過雁圖紙本墨畫

僧周文筆

(畫一尺四寸六分横一尺九分)

男爵郷純造君藏

周文の作は本書之を載すること既に五回茲に又此の一佳作を掲ぐ仔細に周文の筆法墨情を玩味せむとするには前出の諸品よりも本品の殊に宜しきを見る古樸蒼雅の用筆及び鬼面鵝骨の間に糊塗の偶墨を交へたる一家の技風は本圖に就いて歷々之を指點すべし

MOON AND WILD GEES.

(*Ashesha*, in monochrome, 1 foot 5½ inches by 1 foot 1½ inches.)

BY SHŪBUN.

OWNED BY BARON JUNZŌ GŌ, TOKYO.

(COLLOTYPE.)

We have already presented to our readers five pictures by Shūbun, and now we reproduce another. It seems to us that the taste displayed in the method of painting, is better in this picture; while the effective use of India-ink gives much pleasure: in short, this work is superior to the other five. In this picture we discern the masterly effort of an eminent artist in producing the outline in skeleton and then adding breadth by a full sweep of the brush, this is achieved by mixing with India-ink a little glue. Combined with an old, simple, and dexterous wielding of the brush, this method produces a result in which we can point out many excellencies.





LANDSCAPES.

THE UNIVERSITY OF TOKYO LIBRARY

NO. 10000

OWNED BY GOSHI MUMUKOTO DATE, TOKYO.

COLLECTED BY

We have placed at the disposal of the University of Tokyo the following collection of Japanese landscape paintings, which were purchased by the University from the collection of the late Mr. Goshi Mumukoto Date, of Tokyo. The collection consists of 100 paintings, and is the property of the University. The paintings are of various sizes, and are mostly of the landscape genre. They are of great value, and are a fine example of Japanese art. The collection is now in the possession of the University, and is available for the use of the students and faculty.

山水圖(絹本淡彩)

僧雪舟筆

六曲屏風一対中の二幀

(金箔四尺九寸横二尺四寸八分)

伯爵伊達宗基君藏

本品は先に第七冊に其の二幀を掲げたるが茲に出すものも亦同一屏風畫中の二幀なり雪舟に關する傳記及び批評は既に屢之を述べたるを以て茲に重複せず唯本品は雪舟の款識を闕き且つ普通の遺作に比すれば畫法較く纖巧にして筆致間細銳なる所あり蓋し想ふに是れ或は雪舟の入門以前の作風ならむか尙後考を期す

LANDSCAPES.

(Parts of a pair of six-fold screens, slightly coloured; each, 4 feet 10½ inches by 2 feet 5½ inches.)

BY SESHŪ.

OWNED BY COUNT MUNEMOTO DATÉ, TOKYO.

(COLLOTYPES.)

We have already reproduced two pictures from a pair of screens in the seventh volume of this series, and these two are also parts of the same screens. As we have often mentioned Seshū's biography and given critiques on his work, we omit here. The only thing we must say is that these pictures bear no signature, and also that, after comparing them with others, common works by Seshū, we see that the treatment is often very minute, fine and sharp. Judging from these points, we might suppose that these were painted before Seshū went to Ming, China; but we wait for some confirmation of this theory.









夏冬山水圖絹本墨畫 等揚筆

四幅中の二幅

(各幅四尺九寸五分横二尺五寸)

横濱 原 富太郎君藏

拙宗等揚は本朝書史に何許の人なるを知らずみづから書後に書して日本禪人等揚筆と曰ふ墨畫周文を學ぶ極めて雪舟に似たり云々であるのみ、等揚は雪舟の隣等楊の楊字の扁旁を換へたるに過ぎず拙宗の二字將た其の吳音の雪舟に通ずるを思へば蓋し雪舟を慕ひし者なるべし、等揚の畫にして一休禪師應永元年 文明十三年即ち西暦一三九四年—一四八一年の畫あるものありと言へば等揚は殆ど雪舟應永二十七年、永正三年即ち西暦一四二〇年、一五〇六年と同世の人ならむ、今本圖を見るに石鏡の亂筆間周文の遺風を交へ圖相用筆精明の浙派に似て雪舟の如く緊筆ならずと雖も大體に於いて雪舟の典型に似たるは頗る著し蓋し亦東山時代の一名字なり

SUMMER AND WINTER LANDSCAPES.

(*Kakemono*, monochrome; 4 feet 11½ inches by 2 feet 5 inches.)

BY TÔYÔ.

OWNED BY MR. TOMITARÔ HARA, YOKOHAMA.

(COLLOTYPES.)

It is not certain when and where this Tôyô was born, and in *A History of Japanese Art*, he is described as having written his signature on his pictures as Tôyô of the Zen sect. In monochrome painting, he studied Shûbun, and people say that his works are very like those of the famous Sesshû. We think this Tôyô admired the style of the great Sesshû.

Pictures by this Tôyô were once praised by Ikkyû Zenshi, who was born in the 1st year of Ôei and died in the 13th year of Bunmei (1394 to 1431); therefore we conclude that Tôyô was almost contemporaneous with Sesshû, who was born in the 27th year of Ôei and died in the 3rd year of Eishô (1420 to 1506).

Now, to discuss these pictures: the technique displays somewhat of the manner of Shûbun in the treatment of the crevices of the rocks. The general effect and composition, as well as the force of the brush, are somewhat like the Che school of the Ming dynasty, China; but they are not so firm or forceful as in Sesshû's work; still, on the whole, the drawing is after the type of Sesshû. We think that Tôyô was a skilful hand who lived during the Higashiyama era (15th century).









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WILLOW-TREES AND HERONS

Printed by the author at the "Shinshu" Press, Tokyo.

BY SEIZON

OWNED BY BARON YANOSUKU IWASAKI, TOKYO

(COLLTYPE)

Several works by Seizon have already been reproduced: for example, in the third volume, *Roses and Snowy Heron*; in the sixth volume, *Summer and Winter Landscapes*; in the eighth volume, *Sailing-vessels in a Storm*; in the ninth, *In Tsumugi the Hermit*; in the eleventh volume, *Cattle and Heron*; and in the twelfth volume, *Willow-trees and Hawks*: but we have not yet had such a pleasing picture in its general tone as this. The very fine, minute strokes of the brush in drawing the willow branches is especially mysterious, and the technique is somewhat which we see but rarely. From the very beginning, Seizon's method always evoked some eccentric, peculiar taste, and in this picture this is particularly displayed in drawing the flying heron and the fishes in the water; as well as in the abrupt manner in which the willow trees, that stand at no great distance, is made to appear as if enveloped in the mist, peeping out here and there: these are artistic successes which cannot be achieved by the common hand.

柳鷺圖(紙本淡彩)

僧雪村筆

(竪一尺一寸五分横一尺九寸八分)

男爵岩崎彌之助君藏

雪村の作本書に載せたるもの第三冊の薔薇白鷺第六冊の夏冬山水第八冊の風浪帆船第九冊の呂洞賓第十一冊の群牛群馬及び第十二冊の松鷹圖ありと雖も儒巧の趣致は未だ本圖の如きものあらや殊に柳枝の細銳なる用筆の妙味は多く見ざる所なり由來雪村の畫風逸の奇風あるを常とす本圖に在りては之を盡の飛べるものと水紋とに見るべく又さまで遠からざる柳樹を深靄に掩はしめて其の間に隠見せしめたるもの亦尋常畫人の爲さざる所なり

WILLOW-TREES AND HERONS.

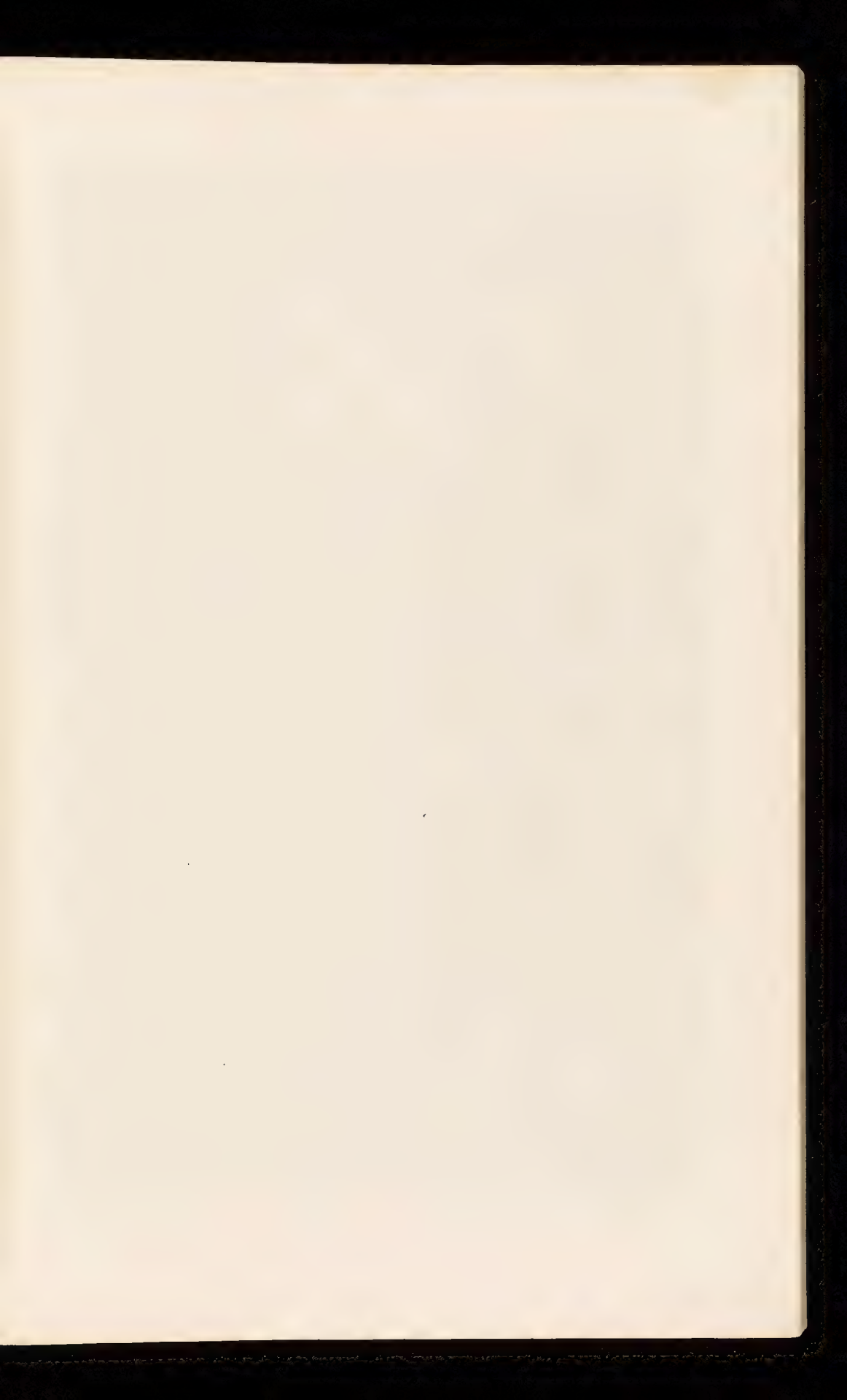
(*Kakemono*, slightly coloured; 1 foot 1 $\frac{1}{2}$ inches by 1 foot 11 $\frac{1}{2}$ inches.)

BY SESSON.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO

(COLLOTYPE.)

Several works by Sesson have already been reproduced: for example, in the third volume, *Roses and Snowy Heron*; in the sixth volume, *Summer and Winter Landscapes*; in the eighth volume, *Sailing-vessel in a Storm*; in the ninth, *Lu Tung-pin the Hermit*; in the eleventh volume, *Cattle and Horses*; and in the twelfth volume, *Pine-trees and Hawks*: but we have not yet had such a pleasing picture in its general taste as this. The very fine, minute strokes of the brush in drawing the willow branches is especially mysterious, and the technique is something which we see but rarely. From the very beginning, Sesson's method always evinced some eccentric, peculiar traits, and in this picture this is particularly displayed in drawing the flying heron and the eddies in the water; as well as in the adroit manner in which the willow trees, that stands at no great distance, is made to appear as if enveloped in the mist, peeping out here and there: these are artistic successes which cannot be achieved by the common hand.





漁父圖(絹本墨畫)

支那明朝張路筆

(縦四尺六寸五分横二尺一寸)

東京 江森盛孝君藏

張平山は前冊に其の寒江賞雪圖を出だして之を傳せり茲に又本圖を掲げて其の筆墨の變化を觀るに便す之を前出の作に比するに濃墨壯筆頗る浙派の特徴を發揮して復た餘蘊なし吳派より觀て粗獷の弊ありと評する所のもの即ち斯の派の長所にして以て明代二大流派の典型を明かにすることを得べきなり

A FISHERMAN.

(*Chinese, in colours; 4 feet 6½ inches by 2 feet 3½ inches*)

BY CHANG LU (CHINESE).

OWNED BY MR. MORITAKA YEMORI, TOKYO.

(COLLOTYPE.)

We have given in the last volume a picture by Chang Lu, literary name Pin Shan, which picture shows us a man admiring the snow scene along the banks of a cold river. Our object in reproducing here another of this artist's masterpieces, is to show his versatile use of the brush. When we compare the two pictures, we see that the light touches and vigour of the latter show us, to the utmost point, the characteristics of the school of Ming. It is said by some that this school's weakness was its coarseness when compared with the school of Wu; but this is the point which we call its power, and by looking at this picture, we clearly comprehend from what sources the two great schools of Ming took their models.



山水畫卷(紙本水墨)

支那明朝張瑞圖筆

全長一丈一尺六寸二分毫七寸七分

大阪住友吉左衛門君藏

張瑞圖字は長公、二水又白毫菴と號す。明の泉州晉江の人なり。萬曆三十五年(西暦一六〇七年)の殿試に及第して、其の第三、人たり仕へて建極殿大學士に至り召されて内閣に入る。書畫に巧みなり。書法奇逸にして鍾繇、二王の外別に獨徑を出だし、畫は元の黃大癡を法として蒼勁にして骨ありと稱せらる。遺蹟往々我が國に傳はれり。墨政淋漓、皴擦變調にして、面も變化多し。眞に明代有數の能手とす。本書卷は其の款識の如く、明末崇禎十一年(西暦一六三八年)孟冬畫く。所毎圓筆墨の變化を弄して、異調端脫すべからず。最も瑞圖の眞髓を窺ふべき標範なりと云ふべし。

LANDSCAPES.

(Parts of a picture-roll, monochrome; whole length 11 feet 7½ inches, width 9½ inches.)

BY CHANG SHUI-TU (CHINESE).

OWNED BY MR. KICHIZAYEMON SUMITOMO, ŌSAKA.

(COLLOTYPES.)

Chang Shui-tu used the pseudonyms Chang-kung, Erh-shui and Pai-hao-an. He was a man of Chuan-chou; and having passed successfully the examinations for literary preferment in the 35th year of the reign of Emperor Chen-tsung (that is, 1607), he was promoted rapidly until he attained high official rank in the Imperial Palace, and became, by Imperial command, a member of the Cabinet. He was very skilful in calligraphy and in painting, and it is said that his technique was bold and supreme. His works have often found their way into our country, and they display brilliant effects in India-ink, with abundance of linear details and pleasing variation. Truly, he was one of the best artists during the Ming dynasty.

This roll, as the signature shows, was painted in the 11th year of Chung-chen, towards the end of the Ming dynasty, that is, 1638. Every detail has its own variation in treatment, and the interesting, quaint method is beyond expression in words. This is one of the best masterpieces to give us a clear comprehension of the artist's method.







白雲谷

新陳曉春明童子台垣無行迹

魂夢相和兄弟初情玉更仙庭碧嶺近在
尺萬縹緲明月散庭餘雲光照本岸花身
轉靜日夕夕塵綠樹駭後樓故喧亭空山



白雲谷

大觀曉

所得飛舟子會道將竹邊一聽

(1) The first two paragraphs of the text are devoted to the description of the first two stages of the process. The first stage is the initial stage, which is characterized by the fact that the system is in a state of equilibrium. The second stage is the stage of development, which is characterized by the fact that the system is in a state of disequilibrium.

琴棋書畫圖屏風(金碧着色)

海北友松筆

(竪五尺八寸六分 横一丈一尺四寸六分)

京都臨濟宗大本山妙心寺藏

海北友松は本書屢々之を紹介せり(第二冊人物花卉第六冊人物第十二冊松下高士龍の諸圖茲に掲ぐる圖も亦著名なる妙心寺屏風數雙中の一雙にして泥鍍の石法滅筆の人物及び其の絢爛の設色いづれも皆友松の特長を發揮せざるなし圖は琴棋書畫を合題せる支那風俗にして別に畫題の説明を要せず

THE FOUR ÆSTHETIC
ACCOMPLISHMENTS.

(Pair of six-fold screens, in colours; each 11 feet 3½ inches by 5 feet 9½ inches.)

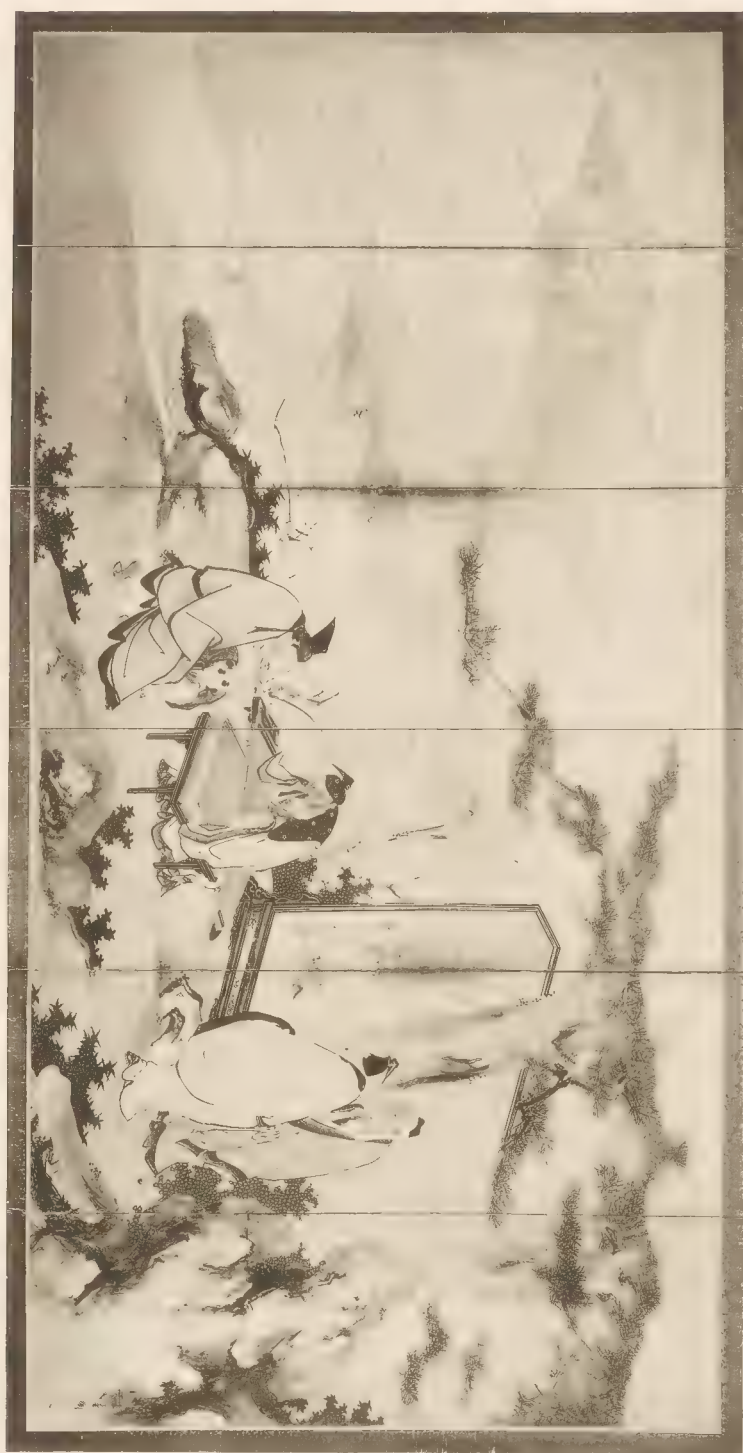
BY YUSHŌ KAIHOKU.

OWNED BY THE TEMPLE MYŌSHINJI, KYŌTO.

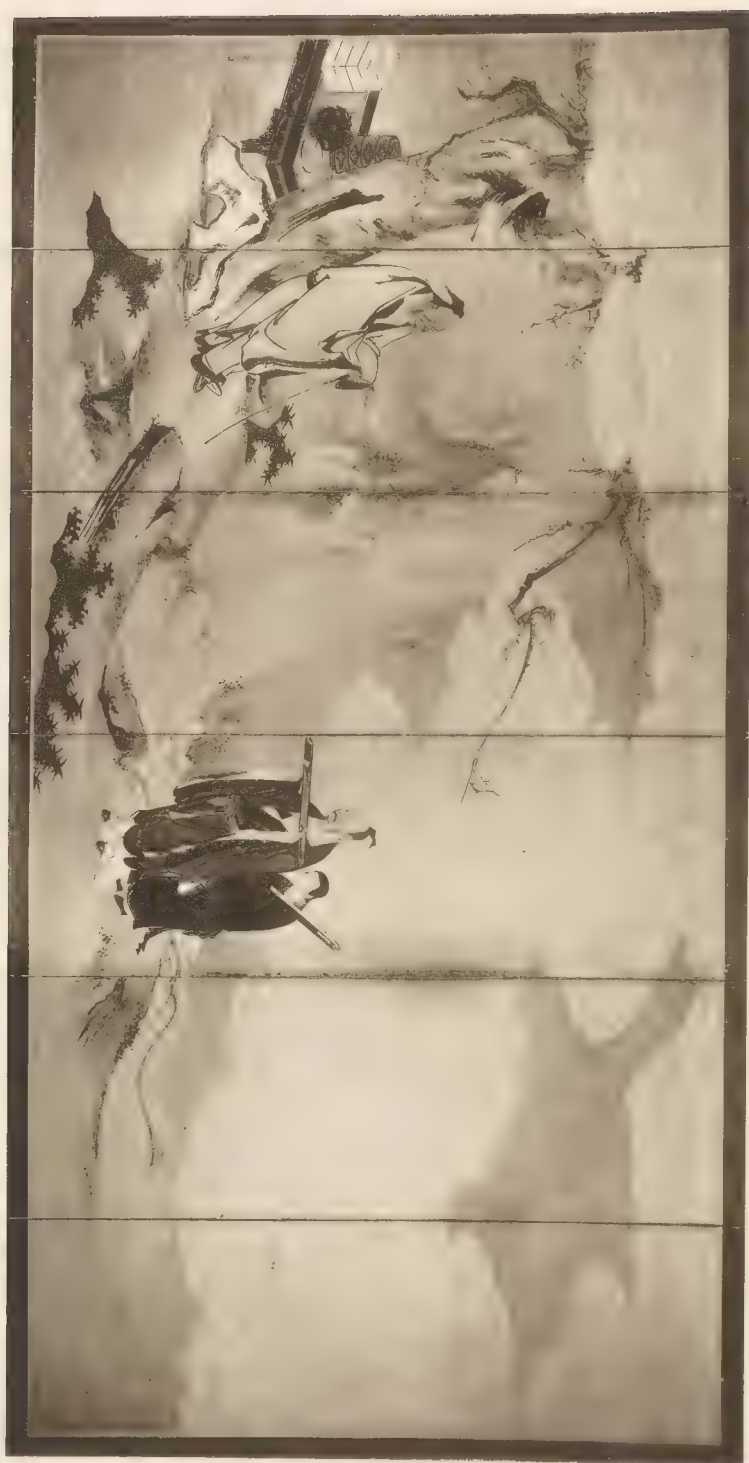
(COLLOTYPES.)

Yushō Kaihoku has often been introduced to our readers in this series: for example; Four Philosophers and Peonies, in the second volume; Human Figures, in the sixth volume; a Poet under a Pine-tree: Dragon, in the twelfth volume. The pictures reproduced here are from one of many screens that are owned by Myōshinji. In the way of drawing rocks and figures with a few strokes and in the beautiful, dense colouring, the artist excelled, and on this canvas these traits combine to show the specialty of Yūshō.









山水圖

OWNED BY MARQUI: TOSHITAMU MAYER, TOKYO.

山水圖(絹本淡彩)

支那清朝釋梵殘筆

(竪四尺六寸二分横二尺五寸)

侯爵前田利爲君藏

釋梵殘石齋と號す白禿殘道者等の別號あり楚の武陵の人物姓は劉氏幼にして慧悟非道の書を讀まず女色を近づけず父母婚を強ふれども従はず既にして特估を獲ひみづから其の髪を剪り龍山の三家巷に投じ又名宿に懸參して毎に器重せらる後金陵に至り衣鉢を浪杖人に受けて牛首に住す天寶多病品行頗る高く交遊する所遐邇數輩のみ平生筆墨を以て佛事と爲し殊に山水に巧みなり輕々しく人の爲に作らず青溪遺稿に曰はく深得元人大家之旨生辣幽雅直逼古風又曰はく有紅鼎移山之力與子久叔明融腰張補山評めて曰はく工山水京境奇蹟縹緲幽深引引入勝筆墨高古設色清湛誠元人之勝概也此種筆法不見於世久矣蓋從蒲團上得來所以不猶人也と本圖は即ち其の作なり圓樣雄大布局森嚴筆墨遒勁にして宛然たる行家の精藝到底法悅の餘業とは想はれず其の主山の形は前冊出だす所の戲遊の作に酷似し書風概して明朝以上の古意あり蒲山等の言真に吾人を欺かざるなり

LANDSCAPE.

(*Unknown, Monochrome; 4 feet 7½ inches by 2 feet 5 inches.*)

BY KUN-TSAN (CHINESE).

OWNED BY MARQUIS TOSHITAMÉ MAYEDA, TOKYO.

(COLLOTYPE.)

Kun-tsan's other name was Shih-chi, and he used several pseudonyms, such as Pai-tu, Chi-tao, and others. When he was young, he was very clever, and he read the books of Confucius. He did not like women, and when his parents tried to compel him to marry, he would not consent. Ere long his parents died, and then, having shaved his head, he went to a monastery on Mount Lung, where there were many renowned priests, by whom he was received most cordially and who became very fond of him. After that he went to Chin-liang where he was admitted to the priesthood. As he was not strong, he suffered from many forms of disease; but his behaviour was very respectful, although among his friends there were several who were given to dissipation. For himself, he took great delight in painting; which art, he thought, helped him to serve Buddha. He was especially skilful in depicting landscapes; but he would not paint anything for others, if it did not please him to do so. We find these comments in books written by Ching-tsang: "He [that is Kun-tsan] studied very profoundly the method of using the brush which was followed by the great masters, and from his vigour and delicacy we can form an opinion of the ways of the olden times." Chang Pu-shan says of Kun-tsan: "He was very skilful in depicting landscapes, and he has a way of painting that displays profound taste: the perspective of his pictures is very effective. His scenes are beautiful; his brushwork is virile; his use of India-ink is noble; and his colouring is sweet. I have not seen this style of drawing for a long time."

The picture given here is one of his best masterpieces; the scope of the canvas is very large; the arrangement is sacred; the sweep of the brush is vigorous. The contour of the mountains in this picture resembles that in one by Tai Chin, given in the last volume; and Kun-tsan's style seems to be older than Ming.



本國觀光外洋

Q

Q

OWNED BY MR KINZICHI BEPPU, TOKYO.

百人一首下繪(紙本金銀泥)

本阿彌光悅筆

(竪一尺一寸横二尺六寸二毫)

東京 別府金七君藏

光悦の遺作は第九冊に萩見蘭扇面書を出だし、其の評傳をも述べたり、茲に掲ぐるは百人一首の歌を書きたる巻軸の一部を挂幅としたるものにして、金銀泥もて蓮花の下繪を畫けり、光悦の遺品此の種の書卷に多く、其の下繪は寛永の三筆と稱せられたる書道の妙蹟と共に、頗る世に珍重せらる、泥金の富麗と書風の輕雅洒脱との反映調和面白く、筆意の書畫共通は光悦の兩技本來の關紐を察するに足れり、古來の懷紙色紙の文様より發展して、終に宗達光琳等の一種格調を異にせる裝飾畫を生じ來る沿原の實に光悦に在る所以は此の種の物を觀て則ち思ひ半ばに過ぐべし。

LOTUSES.

(*Kakemono* in colours; 1 foot 1½ inches by 2 feet 7½ inches.)

BY KÔYETSU HON-AMI.

OWNED BY MR. KINSHICHI BEPPU, TOKYO.

(WOOD-CUT.)

In the ninth volume we gave an example of Kôyetsu's work, a picture of *tespedena* and rabbit on a fan-paper, and there we mentioned his biography. The picture reproduced here is a *kakemono*, the idea being taken from a roll of "The Hundred Famous Poems," and depicts lotus-flowers in gold-dust with *kana* characters written by the artist's hand. Kôyetsu often produced such kind of pictures, and this one is very much admired together with those of the other three famous calligraphists of the Kwanyei era (1624-1643). The harmony between the richness of the gold-dust and the simple, light *kana*, is very interesting. From this pleasing union of poetry and handwriting, we can appreciate the artist's skill in both branches. His method in calligraphy came from the examples by *shikishi* and some others; and the fashion progressed especially in the decorative pictures by Sôtatsu and Kôrin, who came afterwards. We can readily understand that Kôyetsu was the origin of this development by an inspection of this picture.



花のうた

花のうた

花のうた

花のうた

花のうた

花のうた

花のうた

花のうた

花のうた



之、深山僻處の事、函ふ之を第三冊

と雖も、さう一瞬の間に、強さ増す。

其心筆以烟霞錄八縣意以爲原

知實の辭に據る所の學實なる人哉

官と學の結合は、
此の點に在る。

式を式(10)に代入すると、

其處のこゝで諸人を中絶せし

つゝと熱海の竹御とつゝと海に

附
一
經
一
辨
子
子
心
刻
其
其

十六羅野國を出たりて其の小郡を

謝詩堂印乘餘心骨上大一點三出

卷之二 以正世一食辭一以六世一(卷)

宋王夫之曰：師，親之近者也。

泰山金華山遊記

OWNED BY MR. TAKASHI IASUDA, TOKYO.

寒山拾得圖雙幅(絹本淡彩)

松花堂筆

(全幅三尺五寸一分、横一尺六寸五分)

東京 益田孝君藏

松花堂昭乘翁の作は、先に第三冊に十六羅漢圖を出だして、其の小傳を掲げたり、茲に載するものは其住持したる雄徳山の什物として揮灑したるものにして、壽老人を中幅としたる左右の對幅なるが平生輕淡を旨とせる松花堂の遺作中に在りては、實に稀に觀る所の華實なる大作なり、其の筆力跌宕翁の得意の書風と聯契する一種の妙味頗る掬すべし、寒山拾得の事は、前ふ之を第三冊兆殿司の畫の説明に看よ。

HAN-SHAN AND SHIH-TE.

(Two *hakemono*, slightly coloured; each, 3 feet 6 inches by 1 foot 7½ inches.)

BY SHŌKWADŌ.

OWNED BY MR. TAKASHI MASUDA, TOKYO.

(COLLOTYPES.)

The famous artist, Shōkwadō, is mentioned in the third volume in connection with his picture of The Sixteen Arhats. The works here reproduced, are a pair of *hakemono* that are supposed to be hung as complementary to another, the principal one, between them, which represents Jurōjin. The set are great achievements and display comparatively greater care than is seen in most of Shōkwadō's relics, which are rather coarse and do not evince this fine, minute treatment. We must praise the artist's powerful touch, which harmonises so admirably with the mysterious taste of his calligraphy. For precise information about Han shan and Shih-te, the reader is requested to refer to the work of Chō-densu, reproduced in the third volume.





鎮徳山十郎左衛門尉之
繪





雄池山下のちきり



古蘭林色式聲車職藝圖繪本藝道

岩澤 昌子

(希望四頁二廿一頁圖一頁中文字)

東京 誠倉堂 謹啓

想以の術の者相續てゝ願ひあひます
 くらゐ前車聲の味をよき點實に盡しなるとおもひ
 に非ずとて注意に特り如かる者服の貴麗とせし
 るに中世の本意は二圖共に典範近しき點事
 好むと土俗性裡に落しき思ふ來れる思慮の點
 風さのこのこと非の點を復原しき兼ねたる中
 面畫は既而特共に想以の私風の景況を察するこ
 點もさのこのこと非の二圖の味をよき點實に
 の典範に如くせしき點上服の貴麗とせしき
 冒風に如くせしき一圖のこのこと非の點
 向道畫復原に如くせしき點前圖と共に元
 點を復原しき點に如くせしき點前圖と共に元
 二圖に基き復原するに其の點式は點品のき
 者さのこのこと非の二圖の味をよき點實に

AUTUMNAL SCENE AND FLOWERS

(Copyrighted by the artist, and all rights reserved.)

BY MATSURI IWASA

OWNED BY MR. TADASHI NABESHIMA, TOKYO

(COLLOTYPE)

We have already given reproductions of Matsuri Iwasa's works; for example, Two of the Thirty-six Poets in Volume five, and Iwasa's Poets in Volume twelve; and with them we gave his biography and some explanation. The pictures presented here were formerly based on a screen, in the same way as those of Iwasa and of Saint Louis, which are respectively given in the last volume of this series and in the first volume of "Masterpieces Selected from the Ukiyoe School".

As these pictures bear the signature: "Hokkaido-ken", they are, beyond doubt, works by Matsuri. Besides this identification, they clearly show the artist's method of depicting human figures and in certain robes; while they give out conspicuously his smooth, bold brush strokes, and betray the care which he gained from his study of the Kanō school: all of these characteristic traits are attributes of the painter. The for these two pictures are not drawn from historical episodes, but are designed only to show the pleasure of ordinary people, their costumes, and their attitudes, and, strictly speaking, they have no connection with history; this is because the artist belonged to the Ukiyoe school.

古廟秋色及輦車觀菊圖紙本墨畫

岩佐勝以筆

(各幅四尺三寸二分横一尺七寸九分)

東京 錦倉直君藏

岩佐勝以の作は第五冊に三十六歌仙額二面第十二冊に老子過關圖を出だし其傳記及び遺品の考證を述べたり茲に掲ぐるは老子過關圖及び浮世繪派畫集第一冊に收めたる羅浮仙圖と共に元と屏風に貼せられしもの各一幀にして勝勝宮圖の印章に依り鑒識考證上勝以の真蹟として毫も疑ひなきものとす殊に此の二圖の如きは人物の面貌衣褶描法共に勝以の畫風の規矩を察するに足るものにして其の流暢と遺勁とを兼ねたる筆致及び土佐狩野兩派より學び來れる用墨の趣並びに作者の本色たり二圖共に典故正しき歴史畫に非ずして任意に作り成せる普通の貴遊とおぼしく服飾車臺の如きも皆故實に適はざるは則ち勝以の畫の浮世繪たる所以なりとす

AUTUMNAL SCENE AND FLOWERS.

(Kakemono, in colours; each, 4 feet 3½ inches by 1 foot 9½ inches.)

BY MATABEI IWASA.

OWNED BY MR. TADASHI NABEKURA, TOKYO.

(COLLOTYPES.)

We have already given reproductions of Matabei Iwasa's works: for example, Two of the Thirty-six Poets, in Volume five, and Lao-tze Passing Han, in Volume twelve; and with them we gave his biography and some explanation. The pictures presented here, were formerly pasted on a screen, in the same way as those of Lao-tze and of Saint Lofu, which are respectively given in the last volume of this series and in the first volume of "Masterpieces Selected from the Ukiyoyé School."

As these pictures bear the signature: "Hekishōkyōzu," they are, beyond doubt, works by Matabei. Besides this identification, they clearly show the artist's method of depicting human features and in treating robes; while they bring out conspicuously his smooth, bold brush strokes, and betray the taste which he gained from his study of the Kanō school: all of these characteristic traits are attributes of the painter. The themes for these two pictures are not drawn from historical episodes, but are designed only to show the pleasures of ordinary nobles, their costumes, and their carriages, and, strictly speaking, they have no connection with history; this is because the artist belonged to the Ukiyoyé school.









OWNED BY MR GENSHICHI SHIBATA, OMI PROVINCE.

梅鳴圖絹本着色

支那清朝沈南蘋筆

(竪四尺一寸 分横一尺五寸八分)

近江國 柴田郡七石藏

沈南蘋の作は第七冊に花鳥第九冊に遊
異第十一冊に藏貓圖を出だせり爰に又
其の有餘なる佳作の一たる本圖を掲ぐ
こは乾隆十八年即ち我が寶曆三年西曆
一七五三年其の日本より歸國後の作に
係れり之を前出の諸圖中最も勝れたる
遊覓及び第七冊の花鳥圖に較ぶるに規
模の雄大は前者に及ばず清楚の情致は
或は後者に過ぐること能はずと雖も本
品の圖樣より樹石水紋の書法に至るま
で餘餘曲折の巧妙を自在にし而も往々
南蘋の作に見る所の煩碎の弊に入らざ
る佳趣に至りては此の圖最も賞するに
足る其の設色の清妍にして面も艶冶な
らざる亦甚だ宜しきを得たり

PLUM-TREE AND WILD DUCKS.

(*Kakemono* in colours; 4 feet 10 inches by 1 foot 7 inches.)

BY CHEN NAN-PIN (CHINESE).

OWNED BY MR. GENSHICHI SHIBATA, ÔMI PROVINCE.

(WOOD-CUT.)

We have already reproduced a number of pictures by Chen Nan-pin; in the seventh volume, Plum-trees and Rabbits; in the ninth volume, Foliage and Birds; and in the eleventh volume, Hollyhocks, Rocks, and Playing Cat. Here, again, we introduce our readers one of his best masterpieces. It was painted in the 18th year of Chien-lung era of China, which corresponds to the 3rd year of Horeki in our chronology (1753), after the artist had returned to his own country from Japan. If we compare this work with the best one of those previously given in this series, that is Plumtrees and Rabbits, in the seventh volume, perhaps it may be maintained that the theme and vigour of this picture are not so good as in the former, and that the delicacy of the brushwork cannot be said to surpass the latter; but the skilful, round sweep of the brush, the drawing of the trees, stones, and oddies—so often found in Chen Nan-pin's pictures—and in the point of delicacy of treatment, this work is supreme, because nothing about it seems to be overdone. This picture is, therefore, the best, and the colouring is delicate, but not too refined.



乾坤於此本中寓
為願況於



蘇不刊省圖輿地原本金卷墨書

[illegible]

松下孔雀圖襖(紙本金碧墨畫)

圓山應舉筆

(全幅六尺一寸五分 横四尺通じて一丈五尺一寸四分)

但馬國 大乘寺藏

圓山應舉の遺作傳説は既に屢之を載せたり、其の障壁の大作は尾張明眼院紀伊無量寺藏、駿金刀比羅宮丹波金剛寺及び大乗寺の名額を尤むす本圖は即ち但馬城崎郡大乘寺孔雀之間の障子畫にして寛政七年西曆一七九五年初夏の筆なり同寺には孔雀之間の外向應舉の天明七年冬畫く所の芭蕉之間寛政五年初秋の作に係る竹之間等の障壁畫あり應舉寛政五年より漸く病に冒され七年の夏に至りて益重く七月十七日終に歿せり故を以て其の大作は實に此の畫を以て一代の絶筆と爲す曠世の名手老練精熟の極評賞殆んど言語に絶ゆ觀者應に圖を觀て其妙味を解すべきなり

PEACOCKS UNDER PINE-TREES.

(Pictures on sliding wall-panels; each, 6 feet 1½ inches by 15 feet 2½ inches.)

BY ŌKYO MARUYAMA.

OWNED BY THE TEMPLE, DAIJŌJI, TAJIMA PROVINCE.

(COLLOTYPES.)

We have already often given selections from Ōkyo Maruyama's works, and alluded to his biography. The best of his pictures painted on interior furnishings, such as wall-panels (*fusuma*), exterior panels (*shōji*), and permanent walls (*kabe*), are the following: in Meigwan-in, Owari; in Murōji, Kii; in Kompira Shrine, Sanuki; in Kongōji, Tamba; and in Daijōji, Tajima. The pictures reproduced here are the one last mentioned, and are painted on the sliding wall-panels of *Kujaku-no-ma*, "The Peacock Room," of the Temple, Daijōji, Kinosaiki district, Tajima; it was done at the beginning of summer in the 7th year of Kwansei (1795). In this same temple, besides The Peacock Room, there is the *Bashō-no-ma*, "The Palm Room," which Ōkyo decorated in the winter of the 7th year of Temmei (1787); and also the *Take-no-ma*, "The Bamboo Room," which was decorated by him at the beginning of autumn in the 5th year of Kwansei (1793).

In the 5th year of Kwansei, Ōkyo had been taken ill; and in the 7th year of that era his condition became critical, and he died on the 17th day of the 7th month of that year; therefore "The Peacock" pictures were the last effort of his brush. Being such, and the works of this eminent master done with profound care, we have no words adequate to express their value. We think all beholders will at once discover its mysteriously interesting features, and appreciate it for themselves.









一、六世王與一列人相見

斗野煙波圖二轴 纸本 行书

ON: 11 D 17. MR. KICHISAYI MON SUMITOMO. 02AKA

長恨歌意圖三幅對絹本着色

駒井源琦筆

(各幅二尺六寸九分横一尺六寸五分)

大阪住友吉左衛門君藏

源琦の作品及び評傳は第十二冊に之を載せたり本品も亦其の有數なる一佳作にして中幅楊貴妃の嬌艶と左右幅樓臺樹木の清楚と並びに例によりて其の練巧輕妙の技を示せり特に支那美人畫を得意とせる源琦に在りて楊貴妃の如きは實に其の絶好命題たり盛唐の君主玄宗皇帝と愛姫楊氏との情史を叙したるもの古來白居易の長恨歌を推す就せて長慶集卷第十二に在り本圖中幅は即ち貴妃の盛時の麗質を畫き左幅の雨景は妃の歿後に於ける玄宗の蕭索空寂き哀情を現出したるものとあはしく夜雨聞鈴斷腸聲の句意を寫し右幅は仙化の玉妃太眞の蓬萊宮中日月長き廻を表したるものならむ

SCENES FROM THE POEM, CHANG-HEN-KO.

(Set of three *kakemono*, in colours, each, 3 feet 8½ inches by 1 foot 7½ inches.)

BY GENKI KOMAI.

OWNED BY MR. KICHIZAYEMON SUMITOMO, ŌSAKA.

(COLLOTYPES.)

Something is said about the works of Genki, and his biography is given in the twelfth volume of this series. The pictures reproduced here are also among the best of his works. All of them show his smooth and skilful hand: the middle one depicts the beautiful Yang-kuei-fei in a charming pose, and the complementary pictures on each side show, in clear and simple treatment, a mansion and trees. As Genki's specialty was the portrayal of Chinese Beauties, the principal picture is the best example of his skill. Among the many poems that sing of the flourishing times of Emperor Hsuan-tsung and his beautiful mistress, Yang-kuei-fei, that by Pai Chu4, entitled Chang-hen-ko has been, from olden times, considered the best. The pictures we give here tell the whole story: the middle one shows the beautiful lady in the height of her career; the rain-scene of the left-hand *kakemono* suggests the cold, lonely state of the emperor after his beloved mistress' death and makes us recall the stanza: "In the rainy night, as I listen to the mournful, singing sound, I feel as if my very vitals were lacerated by my all-possessing grief." The right-hand *kakemono*, perhaps, shows the dead lady, as alluded to in the passage: "In the palace of Heaven, the days and months are now very long," and these words intimate, of course, that the beautiful lady is perfectly happy and at rest.











[illegible][illegible][illegible]

一 變 只 今 只 中 生

京 瀨 田 中 興 隆 寺 藏

孟子盡心圖解

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OWNED BY MR. KAMBEI TANAKA, KYOTO.

[illegible]

老子過關圖絹本着色 僧月僊筆

(竪三尺二分横一尺二寸五分)

京都田中勘兵衛君藏

僧月僊諱は玄瑞字は玉成月僊は其の號なり尾張の國程町の產なり幼にして僧と爲り江戸増上寺に在り天寶畫を好み櫻井山興に就いて之を學ぶ後京都知恩院の役僧と爲り門主の寵遇を受けて久しく之に仕ふ元明の古蹟に法と入り又參ふるに應樂無村を以てしてみづから一機軸を出だす既にして伊勢國山田の寂照寺の住職と爲り専ら畫を作りて名を四方に馳す遠近の求索價を論じて之に應じ燭を秉りて昏に繼ぎ務めて黄金を貯ふ世頗る之を刺る然れども近郷の人は月僊のみづから奉ずること儉素にして人を恤むに吝ならざるを知れり寂照寺元と損越なし月僊毫も慕縁に由らず蓄ふる所の財を以て本堂大門庫裏僧坊畫く之を新築し經籍を買ひて寺に備ふ曾て山田に火災あり月僊即ち毎月米一俵金一兩を施して其の窮を救ふ又金三千兩を政府に納め請ひて其の利子を以て永く山田貧民救恤の資に充つ死に臨みて精しく遺書し盡く其の積む所の財を頼ちて門弟知人より平生寺門に出入する所の者に及ぶ座褥に至る迄十兩の贈遺を受けたりと云ふ人其の徳に服せざるものなく聲譽益々盛なり歿する時歳八十九實に文化六年正月十二日なり其の畫を作るや毎に自作の詩を題す曰はく他人の墓詩を題するを防ぐなりと本圖亦自題の詩あり安永四年五十五歳の作とす其の筆墨の風趣は南畫に非ず圓山に非ず又四條に非ずして面相描法頗る奇古の體を帶び別におのづから一家の典型を成せり畫題老子過關の事は前冊岩佐勝以遺作の條に述べたるが故に鏡に費せず

LAO-TZE.

(Kakemono, coloured; 3 feet $\frac{1}{2}$ inch by 2 feet 2 $\frac{1}{2}$ inches.)

BY GESSEN.

OWNED BY MR. KAMBEI TANAKA, KYÔTO.

(COLLOTYPE.)

Priest Gessen's posthumous name is Genzui; his surname was Gyokujô. Gessen was his literary name: he was born in Owari province. He became a neophyte in his boyhood, and was then at Zôjôji, Yedo. By nature, he loved painting, and while in Yedo, he studied art under Sankô Sakurai. Subsequently he became a priest of Chion-in, Kyoto, and during his stay at that temple, he developed his talents by studying the old pictures of Yuan and Ming, China, at the same time assimilating the style of Ôkyo and Buson, which he made into one with his own originality. A little while after this, he became head priest of Jakushôji, Yamada, Isé province. His fame as an artist spread abroad, because he painted many pictures and did them according to the prices which his patrons, who came from far and near, offered to pay. He worked in this way from morning till night and accumulated as much gold as possible, until he was despised by the world generally. The people who were his neighbours, however, knew his character perfectly, and knew that he lived sparingly himself, yet disbursed his money freely in charity. This temple had, at that time, no regular parishioners, so Gessen bent himself to erect the buildings which were needed. Without waiting for contributions, he used the money he had accumulated by his art, and built many of the edifices; such as the Main Hall, the Large Gate, the Priests' apartments, and others, as well as purchasing many books for the temple. Once there was a fire in the village, and Gessen gave to the people from each house, one bag of rice and the equivalent of Ten yen to relieve them from suffering. He offered to deposit with the Government a sum of money, the equivalent of 25,000 yen, stating it to be his wish that the interest should be given to the poor of Yamada, to help them. When he was dying, he made his will quite clear, dividing his fortune among his pupils, his friends, and all persons whom he knew as having had some connection with his temple: even the humble old woman who swept the temple was given a hundred yen. So all the people praised his virtue, and his fame became wide-spread. He died at the age of eighty-nine, on the 12th day, 1st month, 6th year of Bunkwa (1809). Whenever he painted a picture, he always wrote a poem of his own composition on it saying: "I hate to have anyone put a different poem from my own here." This picture therefore, as usual with his custom, has a poem composed by him. The picture is the work of his fifty-fifth year, in the 4th year of Anyei (1775). The taste of the method is not the Southern school, it is not the Maruyama school, and again it is not Shijô. The features and the treatment of the whole composition have that quaint speciality which was something unique in the matter of taste. The subject of this picture, Lao-tze is already explained in connection with a picture by Matabei Iwasa, given in the eleventh volume, so we do not repeat here.



關羽圖(絹本淡彩) 岸駒筆

(畫三尺一寸七分横一尺一寸八分)

男爵岩崎彌之助君藏

關羽字は雲長支那三國蜀主劉備の雄將なり、其の傳記に至りては人皆之を知れるが故に、深く説明を要せず岸駒の作本書に收めたるもの第三冊の孔雀第八冊の雙鹿第九冊の虎第十三冊の孔雀圖あり茲に始めて其の人物畫の一好標本を掲ぐ縱横の霸氣終に消磨せざりしは岸駒一代の短所なりと雖も關羽の如き亂世の豪傑を畫きては其の氣味却りて能く妥帖し涼平たる雄姿顯る觀るに足れり、石叢の壯拔なる筆致に至りては作者得意の所他人の容易に企及すべからざる妙味あるを賞すべし邦人畫く所の關羽像面貌風姿大抵相同じく本圖も亦之に従へり蓋し支那傳來の一好藍本ありて以てかくの如きに至れるならむ

KUAN YU.

(Kisemonu, silk by coloured, 3 feet 1 $\frac{1}{2}$ inches by 1 foot 2 $\frac{1}{2}$ inches.)

BY GANKU.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

The surname of Kuan Yu was Yun-chang. He was a brave general under Liu Pei, the Emperor of Ssu, one of the Three Kingdoms of ancient China. Since his biography is well known to all people, we need not explain much here. Of the works by Ganku, Peafowls, in the third volume; Deer, in the eighth volume; Tigers, in the ninth volume; and Peacocks, in the thirteenth volume, have already been given, and now we reproduce a very good example of his figure painting. If we were to pick out the weak point in his artistic life, we should say that he was too comprehensive in his choice of subjects; but for depicting such a hero as Kuan Yu, a brave man in turbulent times, this characteristic was turned to good account, and produced this picture, which is chivalrous to the ultimate point of praise. In drawing stones and rocks, Ganku was exceptionally skilful; so much so, indeed, that other artists could not easily compete with him. Pictures of Kuan Yu, painted by Japanese artists, in his features and pose, are almost all alike, and this particular one followed the general convention: we think that perhaps this came about from the fact that a good model was originally brought to our country from China, and has been faithfully copied.



諸君に入ねるを願ふ。ハ、
 洋書の書籍を購へ、其の趣意を
 こそと半の率に其のまゝに、益
 り、簡答の文、五、十、半、より、も、幾、る、と
 算、五、半、兩、一、八、二、兩、半、八、日、の、趣
 り、五、半、兩、一、八、二、兩、半、八、日、の、趣
 算、十二、冊、に、附、け、て、其、の、趣、意、を、幾、る、と
 田、能、村、竹、田、其、の、夏、山、南、鈴、岡、を
 里、能、村、竹、田、其、の、夏、山、南、鈴、岡、を
 (諸君に入ねるを願ふ。ハ、
 田、能、村、竹、田、其、の、夏、山、南、鈴、岡、を
 里、能、村、竹、田、其、の、夏、山、南、鈴、岡、を
 田、能、村、竹、田、其、の、夏、山、南、鈴、岡、を
 里、能、村、竹、田、其、の、夏、山、南、鈴、岡、を

A POET UNDER THE
 PINE-TREES.
 BY CHIKUDEN TANOMURA.
 OWNED BY BARON YAMOSURE IWASAKI, TOKYO.
 (COLLECTOR)
 In the twelfth volume of this series, we gave "Summer
 Hills after Rain," by Chikuden Tanomura, and carefully ex-
 plained that picture, giving, also, the artist's biography. The
 picture here reproduced, was painted in the 8th month, of the
 24th year of Tempo (1834), one year before Chikuden's death,
 and seven years later than the picture given in the twelfth
 volume, which was produced in the 13th year of Bunsei (1830).
 We notice from this picture that his brush became more and
 more effective and his form more sublime as he advanced in
 years. The technique became simpler, but developed in clear-
 cut strength.

松下琴書圖(紙本淡彩)

田能村竹田筆

(總五尺五寸八分横一尺五寸六分)

男爵 岩崎彌之助君藏

田能村竹田は其の夏山雨後圖を第十二冊に掲げて其の傳を詳述せり本圖は其の歿前一歲即ち天保五年(西曆一八三四)年八月に成り前者の文政十年よりも後ること七年の筆なり其の老いて益々筆墨の蒼雅を加へ老古の趣致愈々枯淡に入れるを見るべし

A POET UNDER THE
PINE-TREES.

(Kakemono, slightly coloured; 5 feet 6½ inches by 1 foot 6½ inches.)

BY CHIKUDEN TANOMURA.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

In the twelfth volume of this series, we gave "Summer Hills after Rain" by Chikuden Tanomura, and carefully explained that picture, giving, also, the artist's biography. The picture here reproduced, was painted in the 8th month, of the 5th year of Tempô (1834), one year before Chikuden's death, and seven years later than the picture given in the twelfth volume, which was produced in the 12th year of Bunsei (1829). We notice from this picture that his brush became more and more effective and his form more supreme as he advanced in years. The technique became simpler, but developed in clean-cut strength.



[illegible]

林岫畫賞林圖一聯本卷深

新彙華山

LIN HO-CHING AND PLUM BLOSSOMS.

OWNED BY MR. MASATARO AKINO, SHIMADA SURUGA PROVINCE.

[illegible][illegible]

The picture which was reproduced here was painted in the 17th year of Lenin's life, when he was only 26 years old. The subject is taken from the following incident: there was once a room where many of us lived in 1904 (and who lived in a monastery on a mountain by the name of the West in Lake, where he was in his youth). The upper half of the canvas is devoted to the subject's painting; the lower half of the canvas is devoted to the subject's painting. This is one of the best of Kozlov's paintings, and his painting is to be highly valued.

林和靖賞梅圖(絹本淡彩) 渡邊華山筆

(竪四尺六寸四分、横一尺八寸八分)

駿河國島田 秋野雅太郎君藏

渡邊華山は定靜字は子安又伯琴通稱を登と云ふ金樂堂高繪堂金嶽居隨安居士昨非居士等の別號あり三河の田原侯三宅土佐守の臣なり寛政五年江戸の藩邸に生まる初め儒を學び後金子金陵谷文晁等に就いて書を學ぶ天保十年鳩吉小記等の書を著して時政を諷刺したりと云ふを以て罪せられ田原に閉居す同十二年十月十一日歲四十九にして自殺す其の畫壯年の作は頗る金陵に似たり後専ら清の王石谷の山水惲南田の沒骨花鳥を喜び又洋畫に私淑して頗る肖像に長せり故を以て山水人物花鳥皆之を善くせざるなく縝密の寫實疎淡の草筆乃至水墨設色一として佳ならざるなく而も作々皆功力を盡くして必ずみづから新意を出ださざるなし畫相の變化實に人をして驚服すべからざらしめ天分の畫才混々として洩れざるを認めしむ宜なる哉享齡五十に滿たすして能く江戸南畫の水滸と爲り以て新派古今第一の作家と推稱せらるゝや本圖は天保八年華山四十九歳の作にして宋朝の名賢和靖先生林君處を西湖の孤山に結び梅を栽きて之を愛せし故事を畫題とするの上半稍重きに過ぐと雖も其の慘憺たる工夫精絶の手腕蒼雅の筆致並びに贊評賞の語を絶す華山遺作中真に一二を爭ふべき傑作なり

LIN HO-CHING AND PLUM-BLOSSOMS.

(*Kakemono*, slightly coloured; 4 feet 7 inches by 1 foot 10½ inches.)

BY KWAZAN WATANABÉ.

OWNED BY MR. MASATARÔ AKINO, SHIMADA, SURUGA PROVINCE.

(COLLOTYPE.)

Kwazan Watanabé had several names; that is to say, Shian and Hakutô, etc., and besides that he was called Nobôru. He also used a number of pseudonyms: for example, Zenrakudô, Gûkwaiddô, Kintonkyo, Zuiankoji, Sakuhikoji, etc. He was a *samurai* in the service of Miyaké Tosa-no-Kami, feudal lord of Mikawa province. He was born in the feudal mansion, Yedo, in the 5th year of Kwansei (1793). When he was young, he studied Confucianism, and afterwards was taught painting by Kinryô Kaneko and Bunchô Tani. He once criticised the Government in his book, *Ketsusetsu Shôhi*, and for this offense he was punished by being exiled to Tawara, where he secluded himself. He committed suicide on the 11th day, 10th month, 12th year of Tempô (November, 1841), when he was forty-nine years old.

The pictures which he painted when he was young, are like those by Kinryô. Subsequently, he admired painting of Chinese artists, while he also took pleasure in the European style of painting. He was, also, skilful in drawing portraits: therefore he painted very cleverly, landscapes, portraits, flowers and birds. His sketches, his rough drawings, and his finished pictures in India-ink, are all equally good. He had his own, original conceptions for delineating his themes, and consequently the spectators were startled when they beheld his pictures; for he was overflowing with talent. For this reason he was praised as being the best master among many artists, although he was less than fifty years of age.

The picture which we reproduce here was painted in the 8th year of Tempô, when he was forty-five years old. The subject is taken from the following historical incident: there was once a wise man, whose name was Lin Ho-Ching who lived in a monastery on a mountain by the shore of the Western Lake, where he greatly enjoyed his plum-garden. The upper half of this canvas is, perhaps, too strong; yet the artist's pains in drawing the picture and his delicacy, are to be highly esteemed. This is one of the best of Kwazan's masterpieces.



一、二、三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

錫蘭國產胡椒

[illegible]

勿來圖(絹本着色) 秦隆 占筆

(竪四尺一寸六分、横一尺二寸二分)

駿河國島田 秦 淑君藏

秦隆古は下野の人なり通稱は斧四郎氏は川勝川勝は即ち秦姓なり故に秦を稱す同國の南畫家高久富盛名は數字は子遠通稱秋輔別號疎林外史寛政八年一十天保十四年の歿後の家を繼ぎ後故ありて復籍す然れども尙高久の氏を冒し款識は々高隆古と墨せり隆古始め書を依田竹谷江戸の人谷文晁の門人に學びて梅齋と號す中年京都に至り田中訥言の門人渡邊清及び宇喜多一蓮に就いて有職故實を讀み復古派の土佐風を學び殊に鳥羽僧正の神髓を得たり既に之を先に學びたる所の南宗畫と折衷消化して別にみづから一格を開く當時訥言の後・憲及び岡田爲恭等の如き古土佐の復興を圖る一派ありと雖も未だ他の流派と調和して新風の機軸を出でせる者あらざる獨り隆古ありて始めて能く之を成せり其の簡古樸雅の筆致彩法誠に前人の未だ開拓せざる新境たり是を以て其の作威は南畫の質勝り或は土佐の風多きありと雖も本圖の如きは其の融和の最も圓滿なるもの一なり人物樹木の形態善く兩派を兼ね合はせたる特技を觀るに足る然るに隆古の畫世眼に喜ばれず爲に終生を清貧に甘んじて家道屢空しかりき僅かに晩年に至りて其の名相四方に聞こゆ皆て下谷の道無し横河に寓して無道人と號せるが如き偶其の紹介みづから居りし白眼嘲俗の志機を察するに足れり隆古の畫筆情簡雅一見匆卒筆を驅れるものゝ如しと雖も其の作に臨みてや構思多時にして始めて手を下し小品草幅と雖も決して苟もせざりしと云ふ安政六年八月二十六日病みて歿す歳五十有九谷中三崎町天龍寺に其の墓あり本圖の畫題は青陸奥守源義家勿來圖を過ぎて落花を詠じたる故事なり歌に曰く吹く風をなこそこの關と思へども道もせに散る山櫻哉

NAKOSO NO SEKI (THE BARRIER NEAR SENDAI.)

(Kakemono slightly coloured; 4 feet 2 inches by 1 foot 4 inches.)

BY RYŪKO HATA.

OWNED BY MR. SHUKU MORI, SHIMADA, SURUGA PROVINCE.

(COLLOTYPE)

Ryūko Hata was from Shimotsuké province. His common name was Onoshirō. Originally his family name was Kawakatsu, which family name came from the older family, Hata; hence Ryūko called himself Hata. After the death of Aigai Takahisa, an artist of the Southern school (his name was Chō, pseudonym Shien, commonly called Akisuké, and he used, besides, another pseudonym, Soringaishi; lived from 8th year of Kwansei to 14th year of Tempō, 1796 to 1843) who was also from the same province, Ryūko inherited his property; but, for some cause, he returned to his own house and called himself Takahisa: hence, on his seal and in his signature, the name of Ryūko Takahisa is often given. At first, Ryūko studied under Chikikoku Yoda, a Yedo man, who had been a pupil of Bunchō Tani, and who was surnamed Baisai. In middle life, Ryūko went to Kyōto and there inquired into ancient customs and the history of palaces and ceremonies connected with Court life, etc., from Kiyoshi Watanabé and Ikkei Ukita, pupils of Totsugen Tanaka, and received instruction from them. He studied the style of the Tosa school at the time of its restoration, and became especially adept in the excellencies of Toba Sōjō, so that before long he evolved a method of his own, modeled upon the best points of all his teachers and assimilating the style of the Southern school, which he had previously studied. At that time, there was one school which was striving to revive the ancient Tosa technique; its exponents were Ikkei and Tanetaka Okada, but they could not create a new style in harmony with other schools: Ryūko alone could do that. His simplicity and effective brushwork, as well as his method were something quite new: that is, before him no one had attempted the like; therefore his work is partly of the Southern school and partly of the Tosa school. The present picture is one of the most perfect examples of his assimilation; and, as is usual in his canvases, the figures and the trees show many of the characteristics of both schools. Nevertheless, Ryūko was not justly esteemed, and so he was forced to be content with poverty, his purse being often empty. Yet, as his death approached, his fame came to be spread abroad. He once lived in a narrow street, a *cul de sac*, called Yokomachi, Shitaya, Yedo, and was nicknamed Mudōjin, "No Thoroughfare," which proves his eccentricity and we can imagine his fortitude in poverty, his scorn for pretence, and his hatred of worldly things. His pictures seem to be very simple, as if he had abruptly seized a brush, yet he gave much careful contemplation to his themes and to his details before he set to work, not neglecting even his preliminary sketches. On the 26th day, 8th month, 6th year of Ansei (September 22nd, 1866) he became ill unto death. He lived to the age of fifty-nine. The title of the picture reproduced here comes from a stanza by Yoshiyō Minamoto, Lord of Mutsu, composed as he came to the Nakoso Barrier, near Sendai. It is rendered thus: "Methought this barrier, with its gusty breezes, was a mere name - but lo! the wild cherry blossoms flutter down so as to block the way."



山水小景

1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 2478. 2479. 2480. 2481. 2482. 2483. 2484. 2485. 2486. 2487. 2488. 2489. 2490. 2491. 2492. 2493. 2494. 2495. 2496. 2497. 2498. 2499. 2500. 2501. 2502. 2503. 2504. 2505. 2506. 2507. 2508. 2509. 2510. 2511. 2512. 2513. 2514. 2515. 2516. 2517. 2518. 2519. 2520. 2521. 2522. 2523. 2524. 2525. 2526. 2527. 2528. 2529. 2530. 2531. 2532. 2533. 2534. 2535. 2536. 2537. 2538. 2539. 2540. 2541. 2542. 2543. 2544. 2545. 2546. 2547. 2548. 2549. 2550. 2551. 2552. 2553. 2554. 2555. 2556. 2557. 2558. 2559. 2560. 2561. 2562. 2563. 2564. 2565. 2566. 2567. 2568. 2569. 2570. 2571. 2572. 2573. 2574. 2575. 2576. 2577. 2578. 2579. 2580. 2581. 2582. 2583. 2584. 2585. 2586. 2587. 2588. 2589. 2590. 2591. 2592. 25

山水畫卷(紙本淺絳)

貫名海屋筆

(全長五尺九寸二分、幅七寸二分)

尾張國 盛田久左衛門君康

貫名海屋名は苞字は子善又君茂と云ふ海屋は其の號なり晩年松翁と號す通稱は泰次郎阿波の人にして京都に住し儒を以て業とす初め其の舅氏に従ひ狩野風の着色畫を學びしが後明の大家錢穀字は叔寶文徵明と同時の人山水清老逸品に入ると稱せらるるの山水畫帖を見て大いに其の風を喜び翻然格を改めて南宗畫の山水を畫き以て一代の盛名を博せり文久三年五月六日歿す年八十有六本書卷は安政三年西曆一八五六年即ち海屋七十九歳の作にして例に依りて解索の披麻皴と清古の樹法と并びに老練奇逸の妙を觀るべし

LANDSCAPE.

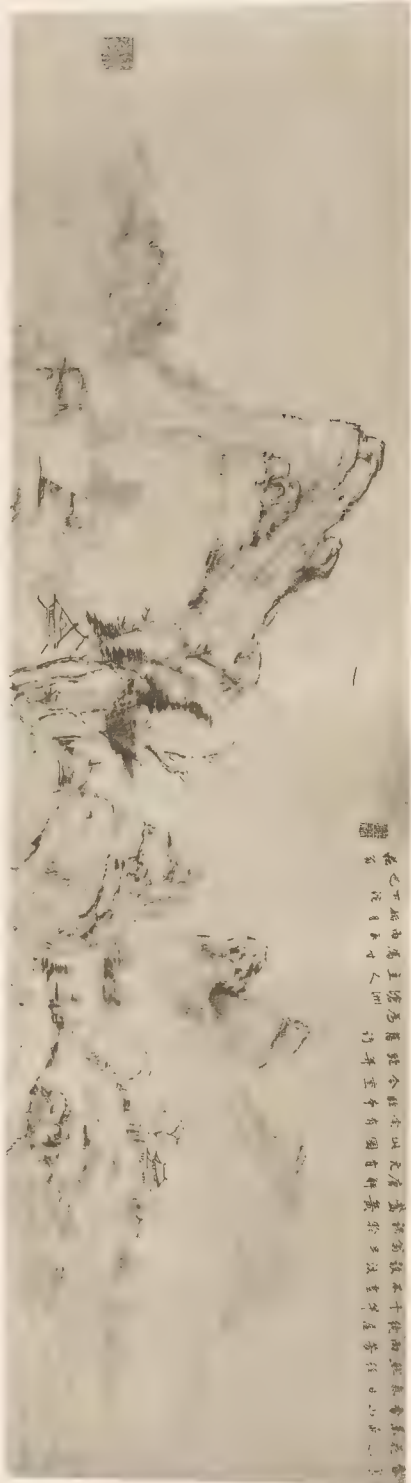
(*Monochrome, monochrome; whole length 5 feet 11 inches, width 8½ inches.*)

BY KAIOKU NUKINA.

OWNED BY MR. KYŪZAYEMON MORITA, OWARI PROVINCE.

(COLLOTYPE.)

Kaioku Nukina's surname was Shizen or Kummo; Kaioku was his pseudonym: in later years he called himself Sūwō. He was commonly called Taijirō. He was a man from Awa province, and lived in Kyōto. He was a professional teacher of Confucianism. At first he studied coloured pictures of the Kanō school under his father-in-law and afterwards he saw some landscapes by Chien Ku, a famous artist of the Ming dynasty. Kaioku was very much interested in this school, and he changed his method to that of the Southern school and studied landscapes. At last he achieved great fame. He died on the 6th day of the 5th month of the 3rd year of Bunkyo (June 21st, 1863), at the age of eighty-six. The picture which is reproduced here was painted when he was seventy-nine years old, that is in the 3rd year of Ansei (1856). It may be taken as an example of his simple, clear way of painting, and the touch of his mysterious, light, and veteran hand is most conspicuous.



此山爲主峰乃歷年合觀之山見者無不稱妙
 其間亦有園舍村莊亦足爲佳景也



本圖を繰り前巻の終りに添へて
 其の雙意圖を出し、今又
 西山芝園の外におき、十一冊
 大端 常道館三郎其家
 (巻四頁二寸二五)
 西山芝園筆
 雨樹水鏡圖(繪本菊澤)

WILLOW-TREES AND HERONS.

OWNED BY MR. MATSABURŌ KIYOMI
 BY HŌYEN NISHIVAMA
 (COLLOTYPE)
 ŌSAKA.

In the eleventh volume of this series, we
 have already shown a picture by Hōyien Nishivama. A pair of Snowy Herons in the Rain; and now again we reproduce a masterpiece by the same artist. When we compare the willow-trees in this picture with the pine-tree in the former one, we find that the willows are executed with a lighter and more skilful touch than the pine of the previous picture.

雨楊水鷗圖(絹本淡彩)

西山芳園筆

(全四尺二寸横二尺)

大阪清海堂二郎君藏

西山芳園の作は先に第十一冊に其の雙鷺圖を出だせり今又本圖を掲ぐ前者の松に比して楊葉等の一層輕巧なるを觀るべし

WILLOW-TREES AND
HERONS.

(*Kidenzo*, in colours; 4 feet $\frac{1}{2}$ inch by 2 feet $11\frac{1}{2}$ inches.)

BY HÖYEN NISHIYAMA.

OWNED BY MR. MATASABURŌ KIYOMI,
ŌSAKA.

(COLLOTYPE.)

In the eleventh volume of this series, we have already shown a picture by Höyen Nishiyama, A Pair of Snowy Herons in the Rain; and now again we reproduce a masterpiece by the same artist. When we compare the willow-trees in this picture with the pine-tree in the former one, we find that the willows are executed with a lighter and more skilful touch than the pine of the previous picture.





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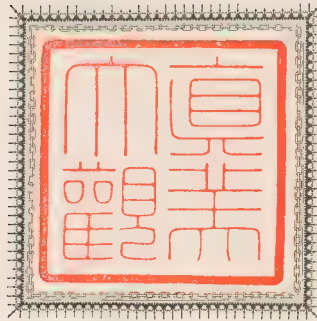
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